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# VARIETY

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88 PAGES

## LOCAL COLORCASTING UPSWING

### Capital Cities, With \$500,000 Loss, Drops Option on Eichmann Verdict

Tel Aviv, Oct. 31. Capital Cities Broadcasting Co. of New York pulled out of the Eichmann trial. The company had the exclusive rights to put cameras in the court during the trial, to make videotape and newsreels of the proceedings and to distribute them around the world. Producer Milton Fruchtman set up a fully equipped tv studio near the courthouse and made, with director Leo Hurwitz, more than 1,000 miles of tape.

According to the agreement with the Israeli Government, the company took up the task on a non-profit basis. But apparently it didn't anticipate how non-profit it would be. According to estimates, Capital Cities lost about \$500,000 on the deal. At least part of the loss was good investment in terms of publicity and goodwill that the company gained, especially in Jewish circles.

According to the contract, the company subscribed to tape every moment of the trial, until the very end. But there was a time-limit paragraph in the contract and this time-limit was now reached, while the judges are still preparing the verdict. Judgment will be announced around December. Capital

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### West Indies to 'Culturefy' Calypso as Part of Drive To Achieve Independence

Washington, Oct. 31. Calypso, the homegrown folk style of the West Indies, is the target of "music reformers" who regard it as the rough to be woven into the "cultural fabric" of the islands.

George Sampson, director of the Broadcasting School at Trinidad and leading educational broadcasting light there, said the effort to "culturefy" calypso is part of an overall campaign prepping the islands for independent status in a year or so.

Sampson, here to learn teach-tee techniques, told a luncheon of the American Women in Radio & Television that the Trinidad educational radio and others are working "to improve calypso so that it becomes part of the culture of the West Indies."

Conceding that calypso is popular, he added: "We're trying to make a popular thing something good."

### Ad Lib

Hydra, Greece, Oct. 31. Lloyd Shearer, interviewing Melina Mercouri here for Parade, asked if she would identify the "most fascinating man in her life." With director Jules Dassin standing beside her—she expects to marry him before the year is out—actress took Shearer's hand looking into his eyes, "You, darling, you."

Said Shearer to Dassin: "You're right, no doubt about it. She's the greatest actress in the world."

### Allied Artists As Youngstein Syndicate's Goal

Hollywood, Oct. 31. Importance of discussions for a syndicate to purchase Allied Artists as a production-distribution company to be operated by Max E. Youngstein upon his retirement at year's end as United Artists veepee are discounted by AA prexy Steve Brody as never having reached the active negotiation stage. Only one of several "talks" with various sources during the past year contemplated acquisition of his company.

It's known, however, that a buy-out of AA figures prominently in plans of exhibitor syndicate organ-

(Continued on page 87)

### Casals Plays White House Though U.S. Accepts Franco

Washington, Oct. 31. Pablo Casals, who has previously refused to play in the capital city of any nation which recognizes the Francisco Franco government of Spain, has consented to play a White House concert here Nov. 13. Casals, now 84, went into exile after the Spanish Civil War and has recently made his home in Puerto Rico. President Kennedy invited Casals to perform following a white tie dinner honoring the governor of Puerto Rico, Luis Munoz-Marin.

The exchange of correspondence between the President and the

(Continued on page 86)

### 115 TV STATIONS ON TINT ROSTER

Number of stations in the U.S. equipped to originate local color in some form—"live," film or vidtape—now stands at 115, according to an industry survey.

More significant, survey estimates that the number of hours per week devoted to colorcasting on the local level runs close to 400. That 400 hours per week of colorcasting is exclusive of the color feed of the NBC network and is confined to the 54 color equipped stations having regularly scheduled colorcasts. Excluded in the 400 hours estimate are stations occasionally colorcasting, local specials and sports.

The rise in the number of local colorcasting hours is being watched closely by syndicators in the series, features and cartoon fields. Factor of color in today's syndie market is variously brushed off as insignificant or underscored as a definite plus. Whatever today's analysis for the syndie field might be, there's little question that most syndie houses feel that in the future having color negatives will prove out to be a definite plus.

Many stations, for example, buying the Warner Bros. "Films of the 50's" packages have scheduled

(Continued on page 48)

### Chi Footnote To Nixon TV Makeup

Chicago, Oct. 31. Local 849 of the Makeup & Hair Stylists Union was ruled guilty of illegal practices by the National Labor Relations Board last week in a matter surrounding an ABC-TV appearance by former Vice President Richard M. Nixon earlier this year, after he had lost the election. (The case is not to be confused with allegations after the first of the Great Debates that Nixon's cause had been sabotaged by a makeup artist. Coincidentally, both telecasts had originated from Chicago.)

The case with which NLRB was concerned rose from charges by Rose Marie Gardner, the only female member of the makeup artists local, that she had been prevented from doing a makeup job on Nixon because the union's business agent, Jack Dumont, felt there was something immoral about women doing makeup jobs on men. She had been hired by

(Continued on page 60)

### On \$151,000 Negative Cost, Foresee 'Never On Sunday' Rentals of \$8-Mil.

#### Critics Are Important

Wall Streeters obviously follow New York's newspaper critics as closely—or perhaps even more closely—as the average film patron.

On the day the \$6,000,000-plus "West Side Story" opened at the Rivoli Theatre on Broadway, United Artists' stock closed at 32. The next afternoon, following the publication of the first reviews of the pic, the UA stock jumped 2½ points to close at 34½.

Never underestimate the power of a woman, or, in this case, of a goodnatured prostie. Jules Dassin's "Never on Sunday," which details in comic fashion the efforts of a stuffy American tourist to reform a happy Athenian joy girl, looks to become one of the most profitable motion pictures in the history of the industry, in terms of profits on original investment.

The picture, according to a Lopert exec, was brought in at a cost of approximately \$151,000. Exec estimates the says "conservatively," that the film will do at least \$8,000,000 worldwide, which would mean a return of 5,200% on the investment. What that means can be graphically illustrated by the supposition that if C. B. DeMille's "Ten Commandments" did comparably well on its \$13,000,000 production outlay, it would have to realize a return of \$67,600,000,000. Similarly, Metro's still-shooting "Mutiny on the Bounty," whose budget is now about \$17,000,000, would have to bring in \$88,400,000,000.

"Sunday," incidentally, is now in its 55th week at the artie Plaza in New York and still going strong. Tradesters also note that the picture's domestic take does not appear to have been drastically hurt by the Legion of Decency's condemnation. In this respect too, the film seems to be an exception to the rule.

### Deny Screen Actors Guild Rap Against 'Lobbyists'; Runaway Issue Pends

Washington, Oct. 31. Nobody from the Motion Picture Assn. of America is leaning on lawmakers in an effort to bury an investigation into "runaway" film production, according to Assn. v.p. Kenneth Clark.

Clark flatly denied charges that his boss, Eric Johnston, or any other MPAA spokesman is wielding "extreme pressure" to mix the runaway probe under consideration by Rep. John Dent (D-Pa.), "Screen Actor," organ of the Screen Actors Guild, makes the accusation of heavy lobbying tactics in its current issue.

Asked about the allegation, Clark said that as far as he knows the only "pressure" brought to bear on Dent was strictly out in open when Dent, head of a special House Labor Subcommittee, heard

(Continued on page 17)

### Murrow's H'wood Quest: Footage To Help USIA Abroad

Washington, Oct. 31. U.S. Information Agency Director Edward R. Murrow will be chief speaker and guest of honor at a special forum-dinner Nov. 5 hosted by Academy of Motion Picture Arts and Sciences.

Idea is for Murrow and the "creative side" of the film industry to get acquainted, according to USIA. Eric Johnston, MPAA prexy and rags of the studios and talent guilds will be invited. Murrow, just back from Europe and Latin America, will talk about his agency's role in boosting Uncle Sam abroad and how the industry can help materially by donating film footage usable in the overseas propaganda effort.

The Hollywood session is a natural followup to Murrow's confab with the network heads at a White

(Continued on page 87)

### Academy of Achievement Honor Reaches Hope

London, Oct. 31. At a ceremony at the American Embassy in Grosvenor Square last night (Mon.) Bob Hope received the Golden Plate Award from U.S. Ambassador David K. Bruce on behalf of the Academy of Achievement for "his magnificent contribution in the field of entertainment." The award to the comedian was one of 50 presented to international men of achievement, representing the many who have ex-

(Continued on page 74)

## BBC-TV 25th ANNIVERSARY

(ON PAGES 26 TO 46)

# Rush 'Force of Wind' Feature Made Among Castro Refugees in Florida

Add United International Pictures to the growing list of regional production outfits—backed by credits and local franchise distributors—which have been springing up with increasing frequency in recent years. Unlike some of the other outfits, however, UIP, which was incorporated in Baltimore earlier this year, has already completed shooting on its first feature, "Force of the Wind," a melodrama dealing with the plight of a group of refugees from Castroland in Florida.

Philip Goodman, tv and legit director who makes his feature film debut with "Force," reported in New York last week that although the film may go out as an exploitation item, he feels it has topical importance overriding its exploitation elements. With a script by novelist Pat "Mr. Adam" Frank, Goodman says that the film is the first American feature to treat the Cuban refugee problem seriously.

Cesar Romero stars in the picture which was shot entirely on location in Florida in September. It originally had a 12-day shooting schedule, which was lengthened to 17 to beef up "production quality." The director, whose home is New York, reported that because of the large number of Cuban refugees in Florida, the film assumed an air of urgency and importance during production which was hard to anticipate. A number of actual refugees play parts in the film, some under assumed names to protect relatives still at home. A Batista-Castro type police chief villain in the pic equates the two dictators is played by a Swedish mase-man-boxer, however.

Robert M. Carson, one of the principals of UIP, produced the film, which is now being edited in New York. According to Goodman, film was union shop all the way, with the camera-soundcrew, hired out of Birmingham, Ala., being "strictly IA."

## 'OPERATION EICHMANN' BANNED BY ISRAELI

Tel Aviv, Oct. 31. "Operation Eichmann," one of the first Hollywood feature pics to join the bandwagon of anti-Nazi films stemming from the trial of Adolf Eichmann, was banned here by the censorship board. Distributors of pic appealed against the verdict, but the appeal was rejected. Censors agreed, however, to review the case, after the judgment on Eichmann has been announced.

"Operation Eichmann" is obviously an anti-Nazi pic and therefore the ban by Israel is creating a small sensation here. Official reason given by the Censor Board was, that according to the law, nothing that may prejudice a judgment may be printed or shown in public before the actual decision. However, privately some members of the Board gave a more plausible explanation—simply that they saw the pic as a cheap, incompetent and quickie affair.

Israeli censors are usually liberal and whenever they try to tell the public what it is due to see and what it may not see, the press hits them right on the head verbally.

## 'Easy to Do Business' With' Avers Russia's Minister of Culture

By GEORGE KATZNELSON

Moscow, Oct. 31. Soviet Culture, the USSR Ministry of Culture magazine, has run an article by Georgi Zhukov, head of Government Cultural Committee for Cultural Relations with Foreign countries officially accusing the American side of making Russo-American cultural exchange difficult but expressing hope that the present obstacles might eventually be removed.

The article dealing with Soviet scientific and cultural contacts with as many as 82 countries of the world, including the East European and AfroAsian nations, said "the cultural ties with the United States of America are developing satisfactorily on the whole, although there are serious obstacles to be met in their path."

Russian picture themselves as reasonable traders, willing to show what they have to offer and allow a choice, wanting the same privilege in return. But, per the article, the "ruling circles" of the U.S. are different kind of traders, are full of fears and angles and concerns for "political goals." Does USSR not have similar concern? No. Complaint is also voiced against (Continued on page 87)



BILLY ROSE

The Famous Showman says: "I wrote a lot of songs. Some of them are 'Standards.' I'd like it fine if PAUL ANKA sang one or two of them. Paul is a gifted performer and, in addition to a fine voice, he has the knack of making the words come to life."

## Freud Film Not To Liking of Kin, Others in Vienna

Vienna, Oct. 31.

John Huston, in for three weeks of exterior shooting on "Freud," for Universal Pictures release, finds opinion divided on the project. Among those all for it are Vienna's lord mayor, Franz Jonas, and Dr. Hans Hoff, head of the U. of Vienna's psychiatric department.

Arrayed in opposition are Anna Freud, daughter of the founder of psychoanalysis (and an analyst in London herself), other relatives, and a large segment of the head-shrinking camp. Likewise writer-philosopher Jean-Paul Sartre, who authored the original screen treatment. But his objection seems tinged with professional jealousy. Since Huston told him his screenplay would have to be pruned drastically from its 2,000-page length. That would have made for a 10-hour film, and when this was pointed out to Sartre, the Frenchman snapped, "So make a 10-hour film!"

Sartre apparently overboarded the minutiae, since the pic will only cover about a five-year period in Freud's life—from age 28 to 33, the period encompassing his courtship, marriage, Paris studies under the hypnotist Charcot, and Freud's own early experiments. So it's not truly a biopic, but it boggles the imagination to think how Sartre would have treated that!

Film stars Montgomery Cliff as Freud, with Susan Kohner, Larry Parks (the longtime screen absentee), Eric Portman and Susannah York.

Playwright Henry Denker whose "A Far Country" stage play is current on Broadway, dealing with Freud's first success with a hysteric, also encountered some family objection, notably from public relations counsel Edward L. Bernays, Denker accused latter of being "a professional nephew" of Freud.—Ed

## SUBSIDY & REDTAPE CRIMPS ITALY'S OPERA

Rome, Oct. 31. Again the threat arises of no winter opera or concert season in Italy, unless current pleas for immediate government aid are heeded. That's the gist of a telegram sent this week to Italian Prime Minister Amintore Fanfani and Entertainment Minister Alberto Folchi, in which the heads of all Italian opera and concert houses and groups asked for emergency measures to help prevent an immediate shutdown.

Major beef is that money assigned by government to aid the ailing concert and opera groups, which include opera houses in Milan, Rome, Naples, Bologna, Palermo, and Venice, as well as Rome's Santa Cecilia Academy and other similar outfits, traditionally arrives very late due to red tape, and, furthermore is assigned on a year by year basis, thus not allowing houses to make seasonal plans until, very late.

# Bob Hope Celebrating 25 Yrs. in Films

Now in London for 'Hong Kong,' He Wants to Continue Present Work, Play Pattern

## 'H'WOOD ANSWER TO COMMIES' ON WPIX

WPIX-TV will present a three-hour special, "Hollywood's Answer to Communism," videotaped two weeks ago at an anti-Communist rally in Hollywood Bowl, tomorrow night (Thurs.) from 8 to 11 p.m.

Hosted and produced by actor George Murphy, the rally was run under auspices of Dr. Frederick Schwarz, Australian who has been conducting anti-Communist rallies for the last three years along with an ex-FBI man, W. Cleon Skousen, Sen. Thomas Dodd and Rep Walter Judd. Industrial support has been given the rallies by Technicolor and Schick Razor which will bankroll the WPIX showing.

Three-hour show features John Wayne (in the pledge of allegiance) and a number of Coast luminaries, including James Stewart, Linda Darnell, Walter Brennan, Robert Stack, Jack Warner, Andy Devine, Roy Rogers and Dale Evans and others. Compton and Kenyon & Eckhardt are the agencies involved.

## Many Show Biz People From Latin-Am., Cuba Seek Refuge in Mex

Mexico City, Oct. 31.

Many entertainers from various parts of the world, especially Cuba and Latin America, are seeking refuge in this republic via the naturalization route. Rhythm of naturalization of foreign entertainers appears on the upbeat. Last year such show biz folks as the Silva Brothers, Olimpo Cardenas, Lucho Gatica and Virginia Lopez, completed legalities so as to become naturalized Mexican citizens.

This year, Celia Cruz, the Sonora Matancera group and others are arranging for permanent residence here.

Italian thrush Nila Pizzi has signified her intention of living in Mexico permanently. She plans to open a night club in Acapulco.

Other entertainers initiating naturalization proceedings include Antonio Prieto, Lulu Gatica, Carlos Arrieta, Kika da Silva and Daniel Riolobos.

## Coe as JFK Adviser

Washington, Oct. 31.

President Kennedy has selected television producer Fred Coe to be his personal tv adviser, a post held by Robert Montgomery in the Eisenhower Administration.

White House Press Secretary Pierre Salinger said Coe will serve without compensation.

London, Oct. 31. Bob Hope, now celebrating his 25th year in motion pictures, wants to maintain the existing pattern of work and play for the foreseeable future. In other words, he wants to go on making films, appearing on tele and radio and playing golf as far as he can see ahead.

In his 25 years in pictures the English-born comedian has appeared in 50 films. He is currently completing his seventh "Road" film, "Road to Hong Kong" (UA), in which he is again costarred with Bing Crosby, and in which Dorothy Lamour has done a guest appearance. It is the first in the series for eight years, the last one being "The Road to Bali." On his immediate date, Hope is committed to starring in "Critics Choice" next year and is talking a deal with the Indian government for a picture to be lensed in India the latter part of 1962.

Though Hope dates his motion picture debut from "The Big Broadcast of 1938" (which was actually filmed in 1937), his first feature role was at the Warner studios in 1934; when he appeared in "Loves At Three" with Dorothy Stone.

The star's showbiz career started seriously in vaudeville way back in 1927, but it was seven years later that he latched on to radio. Now, of course, most of his working time is divided between pictures and his six-hour-long tv shows a year. While he has worked in almost every branch of entertainment, he has never yet appeared as a nitery performer. Nor does he expect to. "Actually I would like to," he comments, "as I really come awake at night and these are the hours I would like to work. But it takes (Continued on page 74)"

## SPANISH SHOWFOLK HONOR PICASSO, 80

Madrid, Oct. 31.

Contingent of Spanish showfolk planned out to the Cote d'Azur for Pablo Picasso's 80th anniversary fete. Expedition includes singer Nati Mistral, who plans to serenade the octogenarian with a potpourri of Spanish tunes; stage and screen actress Aurora Bautista who will regale the artist's ears with a recital of poetry, and actor Paco Rabal.

Bullfighters Luis Miguel Dominguin and Domingo Ortega are also in on the trek to Picasso's home town of Vallauris where they will stage a hand to (mano a mano) corrida de toros to honor the old master.

Though Picasso exhibitions have been held in Barcelona and Madrid, the Malaga-born maitre has not set foot on Spanish soil for over 25 years.

## NEW CULTURAL VISITS SET BETWEEN U.S.-USSR

New cultural visits between the Soviet Union and the United States are revealed via Columbia Artists Management in Manhattan. Leningrad Philharmonic will bring its 130-man ensemble here for 30 dates. Robert Shaw's Choral, in turn, will go to the USSR, a repeat after a 1956 tour.

Columbia is laying out dates for the third U. S. tour of Soviet fiddler David Oistrakh, at same time as the Leningrad Philharmonic. Meanwhile Canadian contralto, Maureen Forrester, flies to Moscow this Nov. 14 for eight concerts and Dorothy Kirsten of the Met Opera will go there next February for eight appearances with the Bolshoi Opera.

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# MCA'S CHILDREN OF DIVORCE

## Think MCA Due as Major Producer

Speculation is running high in Wall Street concerning possible acquisition of a major film company by Music Corp. of America. This is said to account largely for the stock market activity in the MCA common issue, which, selling in the mid-70s, is just short of an all-time high. It went up \$4.50 last week, and for some time has been about the most active of all show business issues.

It's pretty much of an open secret that MCA will chuck its talent agency business within the next year and will engage in feature filmmaking. There's no official comment on the chances of taking over an established producer-distributor but nonetheless the rumors of this happening some time in the future have the Wall Streeters keeping a close watch.

One downtowner offered the unconfirmed information that MCA has one major in mind. This, he said, could be accomplished by a transfer of stock.

High Paramount sources said there have been no discussions concerning a possible tieup with either MCA or its Revue Productions subsidiary. Some sort of get-together has been widely rumored. However, it was made known that certain Par reps on the Coast undertook to learn the nature of Revue's television operation. From this sprouted the speculation.

## Agents' 91-Day-Grace-on-Results Attacked by One SAG Nominee

Hollywood, Oct. 31. Age-old practice of agents holding their clients for a 91-day period before latter may change representation is to be challenged on the platform of Patrick Hawley, campaigning to replace George Chandler as proxy of Screen Actors Guild.

Hawley, on an indie ticket, also plans to investigate numerous changes and reforms within the Guild "to better the position of the rank and file performer."

The candidate told a meeting of 200 thespians at a rally that he plans to demand that talent agents make regular monthly written reports both to SAG and to their clients in which they outline their activities on behalf of their clients.

"Ninety-one days is too long a period for a performer to be out of work before being able to change agents," he said. Too many agents, he noted, "say they are doing things for actors and really aren't working."

(Under present SAG rules, an actor may dismiss his agent if he fails to get him 15 days work in 90 days).

## 41 Not-So-Old Pix Every Week As Competition

Minneapolis, Oct. 31. Theatreowners hereabouts are again unhappy and declare their boxoffice hurt, their theatres nearest to extinction, because of the increasing number of feature pictures being shown over television out of Minneapolis.

Quality improvement in these competing films is part of the rub. Also the vaunties are getting much more advertising in the newspapers and through mailings.

No less than 41 feature films a week—and in some weeks a total of 43—are being shown by the four Twin Cities' commercial TV stations—25 of them by one station alone, Time-Life's independent non-network WTCN-TV since its ABC network affiliation was transferred to local rival 20th-Fox owned KMSP-TV which shows nine to 11 feature films weekly, the largest number next to WTCN-TV.

It's emphasized by the angry exhibitors that WTCN-TV was allotted much of its prime time to the flickers and that there's also the NBC Saturday night prime time movies, carried here by its affiliate, KSTP-TV.

In an eight-page circular mailed to the public WTCN-TV advertises "Movies Galore—All on WTCN" and lists the feature films to be presented each night and the times of their showing for the entire month. These films for October include "The High and the Mighty," "Sergeant York," "Stormy Weather," "Flying Down to Rio,"

(Continued on page 21)

## 500 ACTORS MAY SHIFT AGENCIES

Hollywood, Oct. 31. When the biggest operator in talent agenting stops representing talent, what happens? Presumably there is to be a big "grab" of names now handled by the Music Corp. of America which is widely expected to quit the agenting and concentrate on producing. A conflict of interest has long existed, being criticized by the Screen Actors Guild as an instance of the buyer buying from himself and deducting a commission. The identical situation existed 25 years ago in radio, being one reason for the formation of the original American Federation of Radio Artists and ultimately, on a hint from the Federal Communications Commission, of CBS and NBC dropping their artists bureau which had also been collecting commissions for hiring their own clients.

Rumors are rife both in Hollywood and New York as to the disposal of some 500 performers now handled by MCA. Will most of these or all of these go on the open market, or will certain present executives of MCA take them under a new banner? It is figured that MCA's key agency subsidiary execs will do just that.

It does not follow that MCA itself will abandon other-than-film agenting. Just how the change will be plotted is a closely kept secret. The most brilliant, dynamic and many-sided of the talent brokers, MCA has immemorably been secretive. Hence its present difficulties with the Federal government. After long refusal to "talk" for the FCC, MCA's case is now before the Dept. of Justice antitrust division. That may, of course, take years for any action and be somewhat academic.

Actually at this writing MCA has yet to confirm its exit from talent but the Screen Actors Guild points out that its own board of directors "believes it to be a foregone conclusion that MCA will surrender the agency franchise and maintain and probably expand production activities."

Under terms of the agreement with the Guild, MCA has agreed that, during the transition period between now and Sept. 30, 1962, it will choose whether to remain in the agency business or in production and that it will terminate one activity or the other before next Fall's television season.

**Re Sub Agents**

Agency will be permitted to ready for theatrical production, according to pact, although no actual production may take place. Agreement stipulates that upon termination of the agency business, all agency contracts in effect with

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## SAME AD, 1954 AND 1961 Ava Gardner or Natalie Wood, It Ain't

(1) Take a look at the "key" art being used by Warners in its ads for Elia Kazan's "Splendor in the Grass." It's a rather frantic embrace: an intimate clasp, as seen through a fuzzy filter, of a darkhaired doll (Natalie Wood?) ecstatically nuzzling the ear of a guy whose back is to the camera.

When this ad appeared in the trade, Warners reminded exhibitors to send for their pressbooks for "what many in the industry have already called 'the most ingenious and aggressive selling campaign in years.'"

(2) Now get hold of an old pressbook for United Artists' 1954 release, "The Barefoot Contessa." The 24-sheet contains a rather frantic embrace, an intimate clasp, etc. of a doll (Ava Gardner?) ecstatically nuzzling the ear of a guy whose back is to the camera. Oddly enough, not only is it the same pose as that used in the ingenious and aggressive "Splendor" ad, but the girls are wearing lookalike bracelets and both have just the same suggestion of a slight malocclusion of the upper jaw. (Opined one irreverent VARIETY staffer: "Maybe each girl got her choppers fixed by the same dentist.")

Nothing so complex or unlikely. It's the same still in both ads. However, Ava Gardner is not being used to promote Natalie Wood. The girl in the still, whose passion has been thus proxied, is unknown if not unremembered.

Investigation reveals that the "Barefoot" still was bought from an outside source (Monroe Greenhalt prepared the ad). Warners apparently acquired rights to it in the same way.

The Warner boys did make one slight change, however, perhaps in recognition of the audience's new maturity. In the original "Barefoot" ad, the lovers seem to be standing up. Warners turned the negative 90 degrees, so now it appears that the guy has just lifted up the doll, perhaps out of a bathtub filled with the old bubbly.

## Columbia Pictures' Off-Broadway Tie; To Pay Tuitions for Student Actors

**Is Stevens Film On?**

Hollywood, Oct. 31. George Stevens is still preparing "The Greatest Story Ever Told" for a Feb. 1 starting date, but upon his return from N. Y. last week was non-committal on plans for his projected spectacle.

Producer, following 20th-Fox nixing picture and turning over property to him in settlement, sessioned with George Skouras, proxy of Magna Pictures and United Artists Theatres, while in the east, but nothing was resolved during lengthy discussions. For time being, the Stevens unit, now skeletonized, will remain on the 20th lot.

Columbia Pictures and Circle in the Square Theatre, off-Broadway legit group which also has a dramatic school, have an agreement to work together in developing production, direction, acting and writing talent.

It's strictly a cooperative venture designed to bring forth new hopefuls. There are no contractual commitments on either side.

Columbia can pass along talent and properties to Circle for possible stage showcasing. Circle will bring screen prospects to the producer's attention.

Ted Mann and Jose Quintero, Circle co-producers, and Paul N. Lazarus Jr., Col. v.p., are the key figures in the setup. Lazarus said there's nothing immediately specific in mind in terms of people or plays participating in the operation. He said it figures to work out on a longrange basis.

Columbia had a limited dramatic training school on the Coast, but is giving this up. Film company can now send students to the Circle school in New York, which has a present enrollment of 200. In such cases, said Lazarus, Col will pay tuition costs.

Point stressed by Lazarus is that Col now has a legit "in."

## Early Completion (Feb.) Of the Yr.'s Sked at 20th-Fox

Hollywood, Oct. 31. Not only will 20th-Fox have completed its entire 1962 program by next February—first time in years 20th production has been canned so far in advance—but the studio's slate of 15 "important" films for release in 1963 will be worked out within the next few weeks, according to production veepee Peter G. Levathes.

None of the 1963 releases will cost less than \$2,000,000, exec reported, and one or two will soar as high as \$4,000,000. Two others, Walter Wanger's "Cleopatra" and Darryl F. Zanuck's "The Longest Day," will have no limits, both producers to be given free rein.

"When my staff and I develop the '63 budget, the aim will be to have one important picture a month, plus three specials," Levathes stated. He declined to identify these specials.

Under the new order, 20th no longer will handle "B" pix. "As soon as we finish releasing those we're committed to," Levathes said, "there will be no more of this type of product on the company's schedule." Windup of these releases should be sometime next year.

To bulwark his production plans, Levathes will make changes in the studio's producer lineup, adding and subtracting to "strengthen my staff." No specific number, on either side, figure in his blueprint. Levathes said he is seeking two

(Continued on page 17)

## Levathes as 20th Prez When & If Skouras Steps Up

The uncertainty which has surrounded the leadership of 20th-Fox for the last eight months seems at last to be on the wane. The latest clarifying move was the board's action last Wednesday (25) in electing Peter G. Levathes to the post of executive vicepresident in charge of production.

As analyzed by insiders, the move is described as the vote of confidence in Levathes which puts him one step closer to the presidency. Prexy Spyros P. Skouras, who has had more than his share of production and corporate problems in the last 18 months, has publicly stated that he intends to step up to the chairmanship of the board when the company gets back on its financial feet.

While nobody expects Skouras to be able to wipe out production losses this year, 20th now has one substantial hit going for it ("The Hustler"), some promising pix for the near future and a "streamlined" production list of big productions scheduled. Also, operating costs are being "systematically but realistically" reduced.

Both Skouras and the so-called Wall Street group (John L. Loeb, repping Carl M. Loeb, Rhoades & Co., and Milton S. Gould, repping Treves & Co.) on the 20th board are known to favor Levathes as Skouras' successor. The alignment of Skouras with the new "boarders" Loeb and Gould is deemed most significant. At their instigation the board has thus catapulted Levathes into the front line of 20th's executive ranks previously limited to Skouras, William C. Michel, the company's veteran exec vee, and Joseph Moskowitz, vee and ea-tern studio chief.

Last week's election of Levathes to exec vee status gives him exit authority in terms of production decisions (though final production decisions always have been—and will remain—with the executive committee). Most importantly, however, it gives him prestige and a key position from which he can move to the top spot in the company.

Thus, while there still may be some, intramural tug-o-wars in 20th's future, the key one appears to have already taken place.

In his new post, Levathes retains his title as prexy of 20th-Fox Television, a post he has held since 1959.

**The Money Stopped**

Los Angeles, Oct. 31. James Garner's suit against Warner Bros., in which he was fired by studio and company contends he was merely suspended due to the writer's strike in March, 1960, has been taken under advisement by the U. S. District Court of Appeals.

Actor, who starred in WB's "Maverick" series, demands a full year's salary at \$1,750 per week, on ground that the studio's move constituted a cancellation of his contract.

## Too Li'l Buy-Sell, Universal Shares May Be De-Listed

Universal is going off the big board unless there's a change of heart on the part of the New York Stock Exchange, which is unlikely. Governors of the Exchange have decided to suspend trading in both the common and preferred U securities Nov. 6. Reason is there hasn't been enough trading in the issues to warrant a continued listing.

Exchange action came as no surprise to Wall Streeters, who noted the limited U action over a period of many months. U has a total issue of 880,000 shares, but 770,000 of these are held by Decca Records and not subject to marketing activity. Except for odd lots there are only 225 U stockholders other than Decca.

Only 300 shares of the U common were exchanged on the big board last week.

Highly-placed U vets don't like to see the company lose its identity but it's generally felt there's nothing they can do about it.

## UNITED ARTISTS MIFFED, SELLS AWAY FROM NT&T

Los Angeles, Oct. 31. United Artists has sold four of its upcoming releases, including Frank Capra's "Pocketful of Miracles," away from its longtime customer, National Theatres & Television Inc., due to reported annoyance over chain setting Walt Disney's "Babes in Toyland" in its key multiple runs for the Christmas-New Year's holiday. UA had projected the Capra film, now booked into other multiples, for this important week.

"1-2-3" goes into the Hollywood Paramount Dec. 21 and "Town Without Pity" opens following day at the Beverly, both Fred Stein houses. "X-15" also goes into multiples away from NT&T, starting Dec. 22.















# "WEST SIDE STORY"

**★★★★!**  
**FRESH AND EXCITING!**

Retains all the vibrant qualities of the original work while added brilliance and originality have been brought to the screen presentation! A thrilling production! The large cast works as a unit in giving life and vitality to the streets and sidewalks of New York!"

—KATE CAMERON, DAILY NEWS

**"AN ALL-STAR BLOCK-BUSTER!"**

You can say it all around the town, 'West Side Story' is the peer of movie musicals — an opulent blend of music and choreography, photography and ringing entertainment! What a memorable mixture! Views of our town that almost stun the senses! A masterful screen translation of the successful Broadway vehicle!"

—JUSTIN GILBERT, MIRROR

**"THE FILM THAT MUST NOT BE MISSED THIS YEAR!"**

The American genius for movie musicals has been excitingly reasserted by 'West Side Story' which even among the best of the breed is unique! It is in some respects near-revolutionary! The dancing is dazzling... the direction and camera work and color and lighting have kept up with the choreography and have added their own individual electricity! Joyous, arrogant, teasing, rhapsodic, excellent, emotional, dramatic, extraordinary!"

—PAUL V. BECKLEY, HERALD TRIBUNE

**"YOU CAN ROLL OUT THE SUPERLATIVES!"**

'West Side Story' sets a new high for screen musicals! A stunning blend of music, drama and the dance! Breathtakingly beautiful! An exciting merger of mood, background and action! Right out of the top-drawer!"

—ROSE PELSWICK, JOURNAL AMERICAN

**"BOX OFFICE SUCCESS WRITTEN ALL OVER IT!"**

A dynamic entertainment! The dances strike with smashing vitality! The important factor is the explosive manner of the story's telling! The impact on eye and emotions is overwhelming!"

—ALTON COOK, WORLD-TELEGRAM-SUN

**"A FILM ACHIEVEMENT! GLORIOUSLY SUCCESSFUL!"**

The most remarkable shots ever taken of New York City! Practically knocks your eyes out! Never before has the full scope of the new larger screen been so fully utilized... never before has color been used so effectively! The kind of picture that reflects credit on American film production! An entertainment of genuine popular appeal!"

—ARCHER WINSTEN, POST

**...AND IT'S SRO AT**

**WORLD PREMIERE ENGAGEMENT—**

# IS A CINEMA MASTERPIECE!

In every respect the re-creation of the musical in the dynamic forms of motion pictures is superbly and appropriately achieved! The music and dances that expand it are magnified as true sense-experiences! The strong blend of drama and music folds into a rich artistic whole! Every moment has validity and integrity, got from skillful, tasteful handling of a universal theme! The performances are terrific!

—BOSLEY CROWTHER, N. Y. TIMES

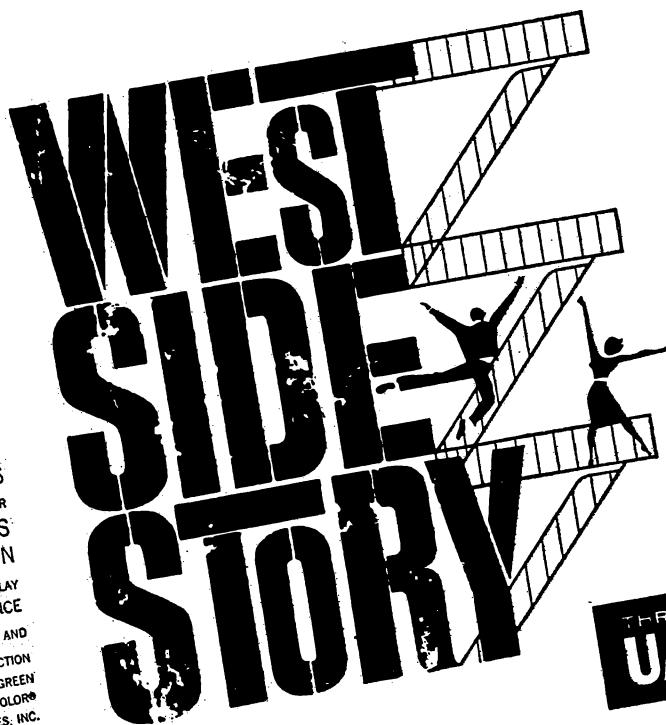
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"WEST SIDE STORY"  
A ROBERT WISE  
PRODUCTION

STARRING NATALIE WOOD

RICHARD BEYMER  
RUSS TAMBLYN  
RITA MORENO  
GEORGE CHAKIRIS

DIRECTED BY ROBERT WISE AND JEROME ROBBINS  
SCREENPLAY BY ERNEST LEHMAN ASSOCIATE PRODUCER  
SAUL CHAPLIN CHOREOGRAPHY BY JEROME ROBBINS

MUSIC BY LEONARD BERNSTEIN  
LYRICS BY STEPHEN SONDHEIM BASED UPON THE STAGE PLAY  
PRODUCED BY ROBERT E. GRIFFITH AND HAROLD S. PRINCE  
BOOK BY ARTHUR LAURENTS PLAY CONCEIVED, DIRECTED AND  
CHOREOGRAPHED BY JEROME ROBBINS FILM PRODUCTION  
DESIGNED BY BORIS LEVEN MUSIC CONDUCTED BY JOHNNY GREEN  
FILMED IN PANAVISION® 70 / TECHNICOLOR®  
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IN ASSOCIATION WITH SEVEN ARTS PRODUCTIONS, INC.



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MOVIE MUSICAL EVER  
MADE!"

—LIFE MAGAZINE

# EVERY PERFORMANCE!

NEW YORK, RIVOLI THEATRE



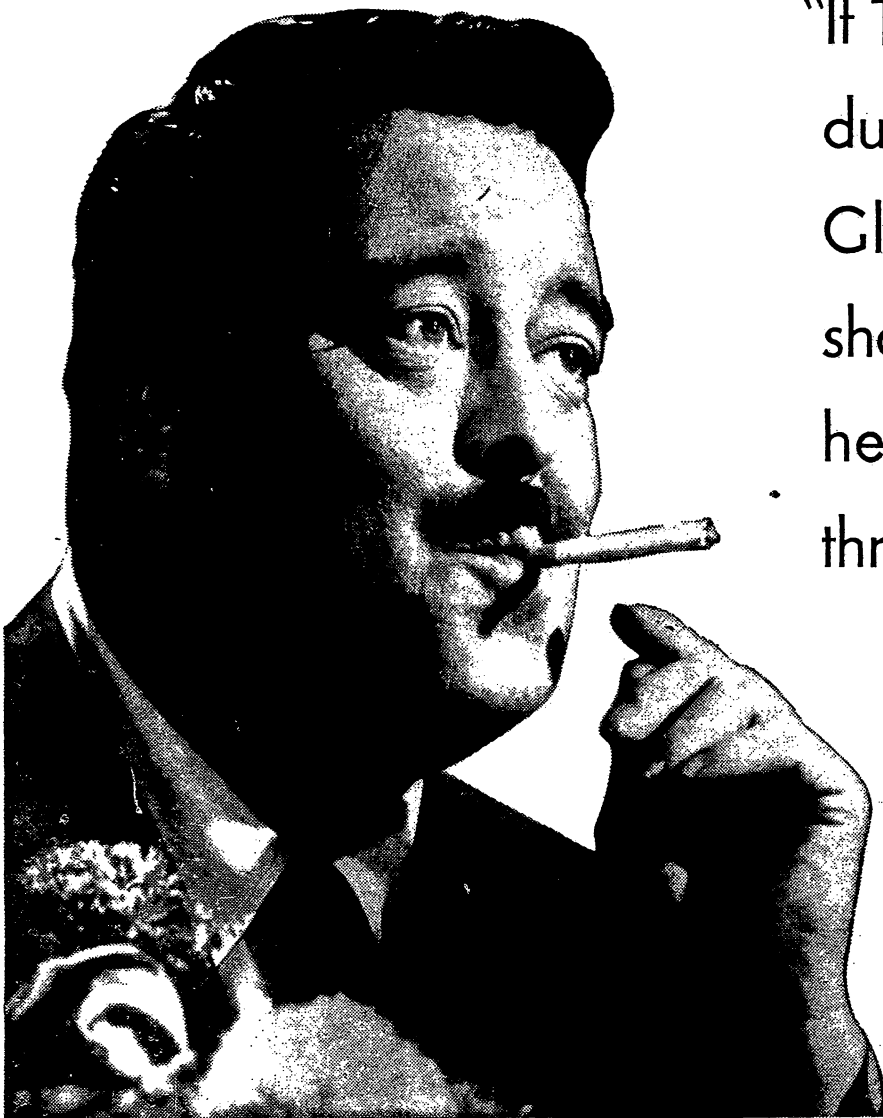


# They say **JIM BISHOP** is a brilliant columnist *but...* ❁

*New York Journal American, Oct. 1961*

By **JIM BISHOP**

"If The Motion Picture Industry ever gives Jackie Gleason a chance to show his radiant talent, he'll burn a hole right through the screen."



❁ *he is also a*  
**FORTUNE TELLER**

# This is what they say about Gleason in "THE HUSTLER"

NEW YORKER MAGAZINE—BRENDA GILL  
"Jackie Gleason, superb!"

VARIETY—Whit  
"Gleason socks over a dramatic role that generates potency."

NEW YORK TIMES—BOSLEY CROWTHER  
"Jackie Gleason is excellent."

NEW YORK DAILY MIRROR—JUSTIN GILBERT  
"Gleason, tailor-made for the role of Minnesota Fats. In fact, in one scene where he merely scans the floor dejectedly, he seems supreme."

NEW YORK WORLD-TELEGRAM—ALTON COOK  
"Jackie Gleason . . . masterful . . . poised."

MOTION PICTURE DAILY—SIDNEY RECHETNIK  
"Gleason portrays role with great skill and feeling."

NEW YORK POST—EARL WILSON  
"Jackie Gleason might cop an Oscar in the Hustler."

NEW YORK HERALD TRIBUNE—PAUL V. BECKLEY  
"Jackie Gleason's poolroom genius . . . One of the best shots in the movie is that final look at Gleason's face as he says, 'I quit, Eddie. I can't beat you!'"

NEW YORK DAILY NEWS—HEDDA HOPPER  
"A glorious performance by Jackie Gleason."

NEW YORK DAILY NEWS—KATE CAMERON  
"Jackie Gleason brilliant!"

NEWSWEEK  
"Jackie Gleason—rich individuality and stature."

NEW YORK JOURNAL-AMERICAN—ROSE PELS WICK  
"Jackie Gleason . . . top-flight."

NEW YORK POST—ARCHER WINSTEN  
"Minnesota Fats, beautifully underplayed by Jackie Gleason . . . notable performance."

PHILADELPHIA EVENING BULLETIN—ERNEST SCHEIR  
"A brilliant performance turned in by Jackie Gleason."

NEW YORK POST—SIDNEY SKOLSKY  
"Jackie Gleason gives the finest performance of his career."

BOSTON HERALD—ELINOR HUGHES  
"Jackie Gleason gives a restrained and memorable characterization."

HARRISBURG, PA., PATRIOT  
"Jackie Gleason . . . admirable."

NEW YORK TIMES—A. H. WEILER  
"Minnesota Fats portrayed by Jackie Gleason in cool, amazingly professional style . . ."

BOSTON GLOBE—MARJORY ADAMS  
"I can imagine a whole new audience flocking to the Metropolitan Theatre this week to admire the complete composure assumed by Jackie Gleason as 'Minnesota Fats'."

MIAMI SUN—RAE GILDER  
"Jackie Gleason is excellent . . . expert."

NEWSDAY—BEN KURASIK  
"Minnesota Fats marvelously enacted by Jackie Gleason."

ATLANTA JOURNAL—SAM F. LUCCHESI  
"Gleason on the screen to score a real triumph."

PHILADELPHIA DAILY NEWS—SANDRA SAUNDERS  
"Jackie Gleason—excellent. Makes a strong impression."

FILM DAILY—MANDEL HERBSTMAN  
"Admirably played by Jackie Gleason—remarkable."

SATURDAY REVIEW  
"Jackie Gleason . . . praiseworthy."

SAN DIEGO UNION—DON FREEMAN  
"A surpassing job of acting by Jackie Gleason who knows how to tap all the emotions . . ."

DETROIT NEWS—AL WEITCHAT  
"Jackie Gleason makes character to remember. He's authentic. His Fats is a dandy dresser who moves with the grace of a dancer and whose icy finesse is frightening."

MINNEAPOLIS TRIBUNE—WILL JONES  
"Jackie Gleason perfect."

CHARLOTTE NORTH CAROLINA NEWS—EMERY WISTER  
"Gleason is masterful . . . every inch the champion he is supposed to be . . ."

LOS ANGELES TIMES—PHILIP K. SCHEUR  
"Jackie Gleason gives a remarkable performance."

SCRANTON TIMES—JAMES J. CLARKE  
"Gleason is a natural".

PHILADELPHIA ENQUIRER—HENRY T. MURDOCK  
"Gleason is superb!"

WASHINGTON DAILY NEWS—JAMES O'NEILL JR.  
"Jackie Gleason is fine, perfect!"

NEW YORK DAILY MIRROR—NICK KENNY  
"The Great Gleason . . . Here's the reason Jackie Gleason in 'The Hustlers' is a click . . . He's hustled people all his life including Uncle Nick. He slept on tables as a kid; pool tables, wide and grand . . . And that is why he's so at home with a pool cue in his hand."

THE PRODUCT DIGEST—CHARLES AARONSON  
"Jackie Gleason splendid."





# Jimmy McHugh, Seer: Tunepix Coming Back

Hollywood, Oct. 31. Musicals are on the way back to screen, according to tunesmith Jimmy McHugh, answering a question often asked by songwriters, simultaneously denouncing Hollywood's purchases of Broadway musical successes as "Penny wise and millions of dollars foolish."

McHugh cited, for example, the reported \$5,500,000 bid, plus a percentage of world gross, to get "My Fair Lady" for the screen. Other instances of multi-million dollar buys are "Music Man," "West Side Story" and "Sound of Music."

Each of these, declared McHugh, "could have been made in Hollywood from the start." Why do the huge record companies invest in the musicals for Broadway and not the film studios? Hollywood was once the musical capital of the world and musicals made up a large percentage of the films. McHugh said there is a definite demand for musicals on the part of television producers, "with more and more requests for musical spex and fantastic ratings for those that are well produced. When pay-tv comes in," he added, "there will be a serious shortage of composers and arrangers because the demand for these creative services will be extreme. The demand for musicals is now intense, and the fact that Hollywood recognizes this is verified by its willingness to pay vast sums for Broadway successes. Why not create some here—and now," he concluded.

McHugh's first writing stint for a Hollywood musical was 1930 when he wrote music for "Love In The Rough" starring Robert Montgomery in which latter warbled a seven-note ditty titled: "Go Home And Tell Your Mother." "It's the same thing today," he said, "you must have a title tune by a good singer and there must be good music in the film. When I wrote 'Dancing Lady' for Joan Crawford, I was told to write a title tune for her to help the picture. Everybody remembered the tune because Fred Astaire made a big splash doing a dance number to it—his first pic."

# Ticket Sellers' Roadshow Scale

Los Angeles, Oct. 31. A 10% across-the-board wage increase and a 45-hour instead of 48-hour week are among the demands to be made upon local theatre exhibitors with hardtix policies by the Treasurers & Ticket Sellers Local 857, IATSE, when reps meet Thursday (2). At least four L. A. houses will be affected by negotiations, which also include a provision that no employee work more than 7½ hours a day six days a week; 6% vacation pay; \$13 a month toward welfare fund for each employee and penalty of 10% where theatre-men are late on such payments. Theatres to sit in on discussions include the Egyptian, where "King of Kings" is current; Carthay Circle, where "El Cid" preems Dec. 19; Chinese, where "West Side Story" opens Dec. 18; and Pantages, where "Judgment at Nuremberg" opens Dec. 21.

# HATTEM BROS. BUILD ARTER AT MERRICK

Construction starts this week in Merrick, L.L., on 600-seat Merrick, first-run arty showcase to be operated by George and Irving Hattem, and David and Morton Sanders. Completion is figured for May or June of next year. The brothers also operate a chain of Hispano-American houses in the N.Y. area, and are building another 600-seater, the Essex, on Manhattan's lower eastside, this one to open next April.

# New York Production: Helping & Hurting

By JACK PITMAN

## RIVAL DIRECTORS GUILDS

A jurisdictional hassle, long-simmering, threatens to hamper feature production in New York. It results from a renewed drive for recognition by the Screen Directors International Guild, which is telling producers it wants equal footing with rival (Coast) Screen Directors Guild of America. SDIG represents some 500 N. Y. area members in the film and tele spheres.

Immediate dispute is over David Susskind's "Requiem for a Heavyweight," for Columbia, which starts in Manhattan next Monday (6). Ralph Nelson, SDGA cardholder, is assigned to the pic. The eastern guild has gotten nowhere with demands that Columbia sign with it, either taking one of its own members for the actual stint, or simply as a standby.

International body isn't disclosing strategy, but at the Columbia and Susskind offices the expectations do not rule out picketing such as harassed "Middle of the Night" when it was shooting in Gotham. The greater fear, however, is of subtle secondary boycott tactics, which could seriously hinder, or even shut down, the "Requiem" shooting.

SDIG locked horns for a time, too, with Ely Landau over the now-shooting "Long Day's Journey Into Night." Coast guild member Sidney Lumet is working this one, but Landau has signed with the eastern guild to cover his future productions in N.Y. Under the pact, he's still free to use a Coast director, but must also hire an SDIG member. It could be one, and the same, of course, if the man belongs to both guilds.

It's the majors, more than indies, which are loathe to deal with the easterners. Re "Requiem," for instance, Col has claimed that to deal with SDIG would violate its pact with SDGA, since latter guild refuses to recognize the former. SDIG has sought in the past to set up jurisdictional zones with its Coast rival, but has consistently met rebuff.

## JUSTIN'S RATIONALE

George Justin, Ely Landau's production manager on the now-shooting-in-Manhattan "Long Day's Journey Into Night," offers another boost for production in New York (cheaper, better creative climate, etc.) and thinks the majors will come around more to this view.

He notes that with the major companies now out from under most of the old overhead that dictated keeping production on the Coast, the next logical step is for them to set up shop in N. Y. This alludes to outright ownership, or leaseback, of their own sound stages in Gotham, chiefly to accommo-

date their own productions, but obviously involving (when available) rental to indie feature and telepix producers as well. Considering the video commercial and industrial film activity in N. Y., the big companies shouldn't have to worry about the economics of N. Y. overhead.

Justin is frankly on the bias, since virtually his entire career has been spent in the east (recent credits: "Middle of the Night," "Twelve Angry Men"), but his sentiment is a popular one these days. This is evidenced not only from other recent utterances of like view, but the N. Y. production upsurge that commenced a few years back with "On the Waterfront." Other pic shot entirely or primarily in the N. Y. area since included "The Goddess" (Justin worked that one, too), "Young Doctors," "Splendor in the Grass," "The Hustler," "Face in the Crowd" and the upcoming "Something Wild"—not to mention the various and sundry shoe-string efforts *Variety* has been documenting.

### Costs Lower?

Justin says the impetus for the N. Y. renaissance was (and is) lower costs. Past complaints to contrary, he contends, resulted because producers simply didn't know how to work in Manhattan, specifically as to the mechanics and logistics. "They came in without knowledge of the personnel and locations," says Justin, which made for plenty of waste and—worse—needless friction, particularly respecting the craft union angles.

Hollywood's current willingness to take the show on the road, he continues, is partly due to the breakdown of the old monarchies that ruled production (also overhead dissipation), but also because the search is on for more realism in preference to backlot make believe. But Justin goes farther, maintaining it's also the lure of the N. Y. cultural atmosphere, "and some of it must rub off."

One reason for reduced expenses in N. Y., he adds, is that there's less tolerance of unpreparedness. More rehearsal time is allocated in the east, making for fewer takes (the practice, usually, as well as the theory).

At the moment, only "Journey" is lensing in Gotham, but David Susskind's "Requiem for a Heavyweight," for Columbia, commences on Nov. 6. Justin's arguments aside, the prospects for increased activity in N. Y. are clouded momentarily by a jurisdictional squabble between Directors Guild of America (on the Coast) and Manhattan's Screen Directors International Guild, the latter now raising a more insistent voice for recognition on feature productions shot in its bailiwick (see separate story).

The hassle threatens to menace future N. Y. production until SDIG gets its way.

## SAG Denies

Continued from page 1

both sides on the "runaway" issue in Hollywood several weeks ago.

Anyway, he added: "I can't conceive of Mr. Dent as being susceptible to any pressure. And we certainly wouldn't try it."

Clark did say, in response to a question, that somebody from MPAA went to the trouble of making a trans-Atlantic phone call to Dent while the lawmaker was in Rome early this month. He explained that this call concerned the disclosure of anti-runaway testimony by union reps at the informal sessions Dent held in Hollywood. Clark didn't say, but MPAA obviously wasn't pleased about the leakage.

Asked why the proponents of overseas location didn't issue a statement answering the union testimony, Clark said MPAA was loath to get into a running battle of contradiction statements in the press.

Dent, after his European tour, has returned to the U.S., but has not been back to Washington so far and was unreachable for comment. A Dent staffer declined to say anything about the Screen Actors Guild charge. He offered, however, that the decision about whether to hold hearings is still up in the air as far as he knows.

Clark said that, speaking personally, he was not opposed to hearings. He was convinced that the industry could muster the winnings arguments in any kind of public forum on the issue of whether halters should be placed on American production units taking the overseas route.

It's no secret that the Assn. would rather skip a probe. Obviously, it would have nothing to gain by one.

Strictly fortuitous, Dent is reported to have been in the same car pool with an MPAA attorney who has taken a leading role on the runaway issue. But this hardly rates as pressure.

Without regard to the Dent Subcommittee and the runaway matter, it can safely be said that MPAA is a potent outfit and Johnston can throw a lot of weight around, having access to many ears in high places.

# Robert Lippert As To U.S. Aid For Pic Industry

Hollywood.

Editor, VARIETY:

Taking issue with Carl Foreman's letter (*Variety* Sept. 29), the government subsidy for a national film school and training studio is visionary and ineffective. With all due respect to his creative achievements, he is oversold on "message." As a producer and theatre chain owner, I am positive arty and politically guided productions wouldn't hold audiences and save the economically threatened future of motion picture production and exhibition.

The government should make direct subsidies to Hollywood's great film industry, instead of making it a special target for taxes. This internationally influential medium should get special aid without any strings attached.

Abolition of the "emergency" 10% theatre tax—dating from the World War—is only the first step to save a lot of theatres and many producers from closing their doors.

The government should go farther. Our foreign competitors get heavy government subsidies like England's Eady Plan and Italy's direct aid. Government spokesmen worry about "runaway production" of motion pictures and television film, but balk at making more Hollywood production profitable.

During my 18 years as an active producer, I have watched motion picture production drop from 600 features a year to approximately 200. According to Johnson office figures, approximately 9 out of 10 pictures fail to break even.

This great industry needs outright government aid, before it's too late.

Robert L. Lippert

Cinema, hardtop 1,600-seater, and latest unit in the General Drive-in chain, has opened in Menlo Park, N. J.

## 20th Wraps Early

Continued from page 3

exec production assistants to lighten his burden. "Good men are not easy to find," he noted, "That's why it's taking me so long to get the men I want. I need help. I can't do this job alone."

Production chief said in addition to these two execs, "We need a lot of men. We've got to fatten up our staff at the right time with the right manpower."

In addition to activity on "Cleopatra," which is skedded for roadshowing next November, three other films are in various stages of production abroad, "The Inspector," "Satan Never Sleeps" and "Longest Day," Levathes reported.

Two films currently are shooting on the lot, "State Fair" and "Hemingway's Young Man," and three are slated to roll during November, including Mark Robson's "Nine Hours to Rama." David Brown's "Something's Got to Give" and Jerry Wald's "Mr. Hobbs Takes a Vacation."

Six additional films are in editing and scoring stages: "The Comancheros," "Second Time Around," "Bachelor Flat," "Tender Is the Night," "The Innocents" and "Gigot."

At a meeting attended by more than 200 employees, Levathes painted in detail the studio's upcoming production plans and scotched rumors that company would shutter for several weeks toward end of the year or that it would be sold.

He told employees that studio is spending \$3,000,000 on new buildings being constructed on 17 acres retained by company in sale of most of its property to Webb & Knapp for Century City.

### Reopen Edmonton House

Edmonton, Alta., Oct. 31. One of Edmonton's early-era houses, the Dreamland, has reopened after being closed for two months.

Morris Dunn, of Midwest Theatre Enterprises, which owns the Gem and Dreamland Theatres, said he plans to show a number of European releases. The Dreamland will also feature Saturday matinees for children with serials and cartoons.

# Hardtop Boom In Chi Follows Vans to Suburbs

Chicago, Oct. 31.

Chi is taking its place in the current cross-country flurry of hardtop construction with two new houses set to open in the suburbs within the next five months as the exhibs follow the movement of population, parking and money out to the split levels. Within the city limits, a new first-run art house, The Town opened recently in the near north side Old Town area. Formerly the B-run Lane Court Theatre, it was purchased and refurbished by Charles Teitel, World Playhouse owner and proxy of Teitel Films, distributors.

First of the suburban houses set to open is the Golf Mill Theatre in northwest suburban Niles. It's located on the grounds of the Golf Mill shopping center and is skedded to preem Nov. 3 with 1,800 seats. The other is the Hillside Theatre, which is set for a February opening adjacent to the Hillside shopping center due west of the city with a 1,500 seating capacity.

The Golf Mill Theatre is being constructed and will be operated by Morton Fink Enterprises, realtors and owners of two ozoners, and will be managed by Bene Stein, formerly manager of the Rockne Theatre for three years. It will have a 90c top admission.

The Hillside Theatre is being built for an estimated \$600,000 and is sponsored by realtor Leonard H. Sherman and attorney-exhibitor Oscar Brotman. Plans include stereophonic sound, a Todd-A-O screen and an art gallery.

Stein, manager of the Golf Mill, says that he will open the theatre with A-run showings, but that he is going to make a concerted bid for a day-and-date relationship with some of the downtown Chi first-runs.

"We're not competitive with the downtown houses in any way," Stein said, "At this point they're somewhat afraid that we'll destroy the image of the Loop as the only place to go to see first-runs. Several New York deluxers are day-and-dating pictures with first-run art houses and I understand that both the theatres and distributors are happy with the arrangement."

# Feeling an 'Edge' Prudential Sues

Suit asking total trebled damages of \$600,000 was filed in New York Federal Court this week by Prudential Theatres against Brandt Theatres, Warners, Paramount, 20th-Fox and Metro.

Complaint alleges that Brandt has an unfair advantage in acquiring product because of his own interest in Connecticut theatres plus his buying and booking for other houses. It's further charged that the distrib defendants are part of a conspiracy.

In addition to monetary damages Prudential wants the Brandt chain to divest itself of interest in the Palace Theatre, Stamford, and to cease representing theatres in which he holds no interest.

## TAKING A BREATHER ON HOUSES—KALMINE

Los Angeles, Oct. 31.

No further acquisitions to the Stanley-Warner circuit beyond the new theatre to be built at Miranda are contemplated at this time, veepee Harry Kalmine stated before enplaning to New York. With exception of the Hollywood Warner no further remodelings are anticipated, he added.

Warner Theatre reopens Thursday (26) for local preem of Universal-International's "Back Street" which is being given the floodlight treatment. Several S-W h.o. execs are expected from Gotham for twin occasion. Theatre for past eight and all years had ticketed five Cinerama travelogues and reverts to continuous pop priced policy with Ampex sound and other new innovations.

# JOHN WAYNE

challenges  
the killer kingdom  
called

# THE COMANCHEROS

...ruthless plunderers of  
an empire-in-the-making!

OF  
SUCH  
GIANTS...  
SUCH  
COURAGE...  
SUCH  
LOVE...  
TOWERING  
EXCITEMENT  
IS  
MADE!



20th  
CENTURY FOX

STUART WHITMAN · INA BALIN · NEHEMIAH PERSOFF and LEE MARVIN <sup>AS "CROW"</sup>

Produced by GEORGE SHERMAN · Directed by MICHAEL CURTIZ · Screenplay by JAMES EDWARD GRANT and CLAIR HUFFAKER · Based on the novel by PAUL I. WELLMAN

CINEMASCOPE  
COLOR by DE LUXE



Treat Your Audience on Thanksgiving to THE COMANCHEROS!

## Inside Stuff—Pictures

Dubbing the French version of the Josh Logan production of Marcel Pagnol's Marius trilogy "Fanny" presented a problem not usually met in English-into-foreign language films in that both Maurice Chevalier and Charles Boyer, who star, are native Parisians.

The French dubbing industry has specialists who regularly do voices of American stars. The case of "Maurice de Monimontant" (Montmartre) is something else again. Any attempt to dub him would be roared off by the French, especially since Radio-Diffusion-Francaise, French-TV, has done an extremely lengthy serialization of his life. Fitting his heavy schedule into the WB dubbing program was finally arranged and so the French will get "pure Chevalier" in the role of Panisse.

When it came to Boyer in the role of Cesar, that was something else again. The actor insisted that it had been so long since he had appeared on a French stage that nobody would know the difference and that he actually preferred a dubbed voice. He is reported to have said, "I'll get panned anyway since the part of Cesar belongs perpetually to the memory of Raimu. So get anybody you want for my voice."

If it's a Biblical or historical film, the "proposed" Columbus, Ohio ordinance banning minors from seeing certain things on film in Columbus doesn't apply, under a clause in the measure sponsored by Councilman Ronald DeVore. This bill, to be submitted to a vote soon, forbids minors from seeing films "which are in whole or in part unchaste, immoral, indecent, vulgar or profane" or use "immoral, indecent, vulgar or profane language." Further, it would ban minors from seeing "any picture which deals in whole or in part with prostitution, incest, rape, homosexuality, or adultery." Banned also are films which expose "private parts, buttocks or mammæ" or "indecent or lewd dress," and films "depicting acts of unusual cruelty or of mass or extreme brutality; advocating acts involving moral turpitude or which are provocative of corrupt morals, crime or juvenile delinquency." Biblical or historical films would be exempt from those provisions.

If the bill is passed, managers, ticket-sellers, and even parents might be liable to criminal prosecution for permitting minors to see the forbidden films.

Metro has the option of exhibiting its two Cinerama productions, "How the West Was Won" and "The Brothers Grimm," in a variety of different processes in those foreign countries where the Cinerama people don't have a theatre, under terms of its deal with the tri-panel company.

In such countries, films may be shown in 70m, Cinemascope or 35m. Where Cinerama has its own facilities abroad and after the tri-panel exhibition is completed, Metro will distribute pix in smaller-sized versions.

Provisions of the Metro-Cinerama pact stipulate that Cinerama must have 60 U.S. and 40 overseas theatres set when "West" completes production.

Passing up Pentagon efforts to let him save some face, it took a directive from Defense Secretary Robert S. McNamara to make NATO commander Gen Lauris Norstad whack 450 GI's from the 700-man contingent originally slated to help film Darryl Zanuck's "Longest Day." Pentagon sent Norstad "suggestions" that fewer U. S. infantrymen be deployed from Germany to France for the filming. This left the door open for Norstad to take the action "voluntarily." However, the NATO chief declined for reasons unknown, to go along with the Pentagon gesture, and when news broke that only 250 troops would be used by Zanuck, it was disclosed the cut was taken by McNamara's order.

Henry Klinger, eastern story editor of 20th-Fox, is the author of a paperback original whodunit, "Wanton For Murder," which Pocket Books has just issued. As previously forecast, here it introduces an Israeli detective, Lieut. Shomri Shomar, complete with goatee. He's explained as on loan to the New York police via international talent exchange. For a first try at plotting murder fiction, Klinger has done well and with added sureness (he's already working on his fourth book) Shomar will undoubtedly be even more exciting.

Ceiling of the Nola 300-seat house in New Orleans caved in, killing a 65-year-old woman usher, Mrs. Bertrand Odinet, and injuring at least 50 persons. A number of patrons were trapped under the network of wire lathing and heavy plaster that crashed down on them about 6:35 p.m. during the screening of "Homicidal." Police, firemen and volunteers worked to pull patrons, many of them hysterical children, from the rubble.

In a recent VARIETY story on the crackdown on ads for nudist films by the Chicago Sun-Times and Chicago Daily News it was incorrectly inferred that Tom Dowd, owner of the Capri Theatre, was considering legal action against the papers. The Capri, which is currently running a skippin on a double bill, is advertising the second feature only in the two papers. The co-owned Chicago Tribune and Chicago's American are taking ads for both films.

Some 1,000 delegates to Diocesan Council of Catholic Women of Ohio passed a resolution at Columbus declaring that parents were morally responsible for making sure their children see only "suitable" films, and urged them to support wholesome entertainment, not pass the buck.

## Indiana's Allied Unit May Go TOA

Topping agenda of next month's confab of Allied Theatre Owners of Indiana, which broke away from National Allied org, is whether to accept bid to align with Theatre Owners of America. The Hoosier powwow is down for Nov. 13-14 at the Marriott Hotel, Indianapolis.

Previous reports have made it seem as if the Indiana-TOA union was a foregone conclusion, but impression in some exhib circles is that the decision is far from settled. At TOA's suggestion, the Hoosiers were invited to observe recent TOA parley in New Orleans, and did so via board chairman Truman Rembusch and prexy Dick Lochry. From high TOA sources present at the convention, it's understood the Indians came to no decision at the time.

Both Rembusch and Lochry have maintained silence as to recommendation they will make to the Indiana meeting.

## Frisco Fest's Coin Up; British 'Honey' Yanked; 'Never Let Go' As Sub

San Francisco, Oct. 31. Advance ticket revenues for fifth annual San Francisco Film Festival, opening two-week stand Wednesday (1) night, is more than double 1960, with \$16,000 already in boxoffice. Advance breaks down this way: \$9,750 in single-seat sales, \$3,000 in group sales, \$3,250 for final night awards.

Though advance is up, festival's budget is also higher, with director Irving M. Levin figuring he'll need between \$55,000 and \$60,000 cash intake to break even. Breakeven point in former years ranged between \$20,000 and \$30,000. Boxoffice-supported fest charges \$2.50 a head at 1,000-seat Metro. "A Taste of Honey," scheduled as English entry for second night, has been withdrawn because producer's contract includes clause giving legit play of same title clearance over film in U.S. Substituted British entry is "Never Let Go," drama with Richard Todd and Peter Sellers.

# 'La Dolce Vita' Blazes Subtitled Paths; May Misdlead Showmen Back In Italy

## AB-PT Nine Months Net Estimated \$7,580,000; Slight Shade on Last Yr.

Nine-month income of American Broadcasting-Paramount Theatres edged up to a record level, reflecting strength in both the broadcasting and theatre divisions. Estimated net operating profit for the period hit \$7,580,000 or \$1.78 per share, compared with \$7,522,000 or \$1.76 a share for the like '60 period. Net profits, including capital gains, rose to \$13,758,000 or \$3.24 a share from \$8,873,000 or \$2.08 per share last year.

Third quarter figures alone also brought cheer. Estimated net operating profits were \$1,988,000 or 44¢ a share compared with \$1,869,000 or 43¢ a share last year. Net profits, including capital gains, were \$1,915,000 or 45¢ a share versus \$1,892,000 or 44¢ a share for the like period last year.

Prexy Leonard Goldenson told holders that theatre revenue for the nine-month ran ahead of last year, although third quarter income was below that of '60. This, he said, reflects fewer blockbuster pix available during the quarter.

The broadcasting division, however, surpassed itself in the latest quarter reported.

## Subscription Cinema 77 Starting in Des Moines

Des Moines, Oct. 31. A commercial art theater here has been tried many times without success but a subscription approach shows possibilities at this time. A subscription membership of more than 100 is said to be in the making. Sixteen members of what is called "Cinema 77" (for no reason whatever in the name, according to Joan Walther, wife of a Drake U. professor, who heads the subscription drive) got under way last year in showing the art and foreign films at the Unitarian church. Since the church auditorium had capacity for only 200 it was necessary to find a larger place this year and the Varsity theater (adjacent to Drake U. campus) will show the films on one night only (two shows) for "Cinema 77's" 1961-62 season. Subscription members pay \$6 for eight films in the season. General admission is \$1. The first picture, "The 400 Blows" at the Varsity this week had 450 admissions.

Pictures advertised as scheduled for the season at the Varsity are "The Captain from Koenigsk" (German) Nov. 8; "Dreams" (Swedish), Dec. 4, 5, 6; "Order" (Danish) Jan. 10; "Nights of Calabria" (Italian) Feb. 7; "Aparajito" (Indian) Mar. 7; "The Crucible" (French) Apr. 4; "We Are All Murderers" (French) May 2.

## NEW ORLEANS HARDTOP, FIRST THERE IN DECADE

New Orleans, Oct. 31. Local backers have taken on a site for an underground specialty film theatre, first of its kind in the U. S. and first new four-waller (above or below terra firma) in this city in a decade. It's to seat 400, with debut expected by next fall.

Disclosure, by an outfit called University Cinema, appeared timed as a good-cheer note for the TOA assemblage here last week. Promoter is a local citizens group listing Robert Rowen as president. He'll also manage the house.

New deluxer, which plans a policy of firstrun imports and special audience domestic product, aims for strong trade from the Tulane and Loyola University enrollments. Theatre will be within walking distance of both campuses. Virtually the entire lot above the theatre will be used for auto parking. Only the entrance and a brief outline of the auditorium will project above ground.

## Art Product Spreading Into Ohio Provinces

Cleveland, Oct. 31. European art films are invading Ohio's small towns, creating a new circuit for L. & L. Film Classics Co. recently organized by three Cleveland theatre operators.

Firm was founded by Lewis Horwitz of the local Washington chain of houses, Samuel Leavitt, long with the same company, and Louis Sher, co-owner of Art Theatre Guild which operates the Heights, Continental and Westwood art theatres here.

New combine of distributors at first is specializing in college town for one-night showings in campus auditoriums or best theatres available. "Art Nights" priced at \$1 for adults and 75¢ for college students are being promoted strongly on the basis that they will boost grosses on off-nights that usually draw slim attendances.

"Horse's Mouth" recently kicked off L. & L. group showings of 10 importations with initial date in Alliance, O. Sponsors of regular so-called cultural series in colleges have been revealing "great co-operation and willingness to drop their 16-mm. set-ups in favor of 35-mm. projection and superior sound in commercial theatres," reports Lewis Horwitz.

L. & L. Film Classics Co. is sending out advanceman with newspaper and radio-TV publicity to each city on its hinterlands chain.

In addition to giving overseas producers an exaggerated idea of what their own features can do in the U. S. market, "La Dolce Vita," Astor Pictures' successful Italy import, may also be breaking down U. S. exhibitor resistance to subtitled in many important areas.

The Roman Catholic Legion of Decency "separately classified" the film with the understanding that this qualified approval would only be applicable to the subtitled version. Presumably, a dubbed version of the film would have been condemned. Other recent pix separately classified by the Legion: "Suddenly last Summer," and "King of Kings."

Because it is proving to be a picture of wide boxoffice appeal, "Vita" is now getting dates in theatres which have never before played a subtitled feature, according to Astor's sales exec George Josephs. Exec wouldn't go so far as to predict these theatres will henceforth embrace all subtitled pix, but he feels that his experience with Astor's follow-up Italy import, "Rocco and His Brothers," indicates that more and more theatres are now willing to go for the subtitled, rather than dubbed, foreign film.

Astor has three versions of "Rocco" available for booking: the original subtitled version, the full-length dubbed version, and an "edited," dubbed version, from which about 30 minutes have been lopped off the original 175-minute running time. According to Josephs, a "surprising number" of exhibs are choosing the original subtitled version in preference to the dubbed versions. He acknowledges it's difficult to pinpoint the reason for this unusual preference, but he thinks the success of "Vita" has had something to do with it.

As with Joe E. Levine's Italy import, "Two Women," it's expected that the great bulk of "Rocco" dates will be in dubbed versions. Nevertheless, any sizeable increase in the number of theatres willing to play titled imports would be significant to the smaller importers for whom dubbing fees (area \$15,000 per pic) are always a risky burden.

## Film Technicians In US-USSR Swap

Washington, Oct. 31. United States and the Soviet Union have agreed to an exchange of film specialists before the end of the year. A Russian group is expected to come here during the last week of November, and a U.S. delegation goes there after the Soviets return home.

Agreement was one of the few substantive deals made during a two-week meeting here of the U.S.-USSR standing committee on cinematography cooperation.

Another agreement will see both parties hurrying selection and acceptance of 15 documentary films from each side before the year's end.

The committee, with the U.S. represented by MPPAA president Eric Johnston and USIA's Turner Shelton, pushed slightly ahead on plans for co-production of films by U.S. and Russian producers. "Specific negotiations" are now called for, although the idea of co-operative ventures has had only vague reception in the past.

Both the U.S. and Soviet representatives agreed to press for maximum distribution and exhibition of films, with periodic reports on progress.

## Acad's Bard Retrospective

Hollywood, Oct. 31. "Shakespeare on Film" will be a new series of films to be screened for its membership by the Academy of Motion Picture Arts & Sciences, to follow the earlier "Charles Dickens on Film" and "Tribute to Ernest Hemingway." New program will encompass three pix based on the Bard's works, launching with Metro's 1936 "Romeo and Juliet" on Nov. 5. Follow-ups will be J. Arthur Rank's "Henry V," Nov. 19, and Rank's "Hamlet," Dec. 3.

## Majors Still Snub Frisco Fest

San Francisco, Oct. 31. From 19 nations are entered 22 features in fifth annual San Francisco Film Festival which starts tomorrow (Wed.) and runs through Nov. 14 at the 1,000-seat Metro Theatre. Soviet Russia has two entries, "The Clear Sky" and "Peace to Him Who Enters," while U.S. has three entries, "The Exiles," "Of Stars and Men" and "The Glass Cage," all independent productions. No other nation has more than one entry.

Admission to fest, sponsored by Frisco Art Commission, is \$2.50 a person for first showings, while repeat screenings at 6 p.m. day following first showing will cost \$2 at boxoffice. Schedule of initial screenings and pictures' directors:

- Nov. 1—"White Dove," Czechoslovakia, Frantisek Vladi.
- Nov. 2—"A Taste of Honey," England, Tony Richardson.
- Nov. 3—"Summer Skin," Argentina, Leopoldo Torre Nilsson.
- Nov. 4—"The Clear Sky," Russia, Grigory Tchukhray.
- Nov. 5 (matinee)—"The Golden Trumpet," China (Formosa), Dong Ching.
- Nov. 5—"Viridiana," Spain, Luis Bunuel.
- Nov. 6—"Peace to Him Who Enters," Russia, A. Alov.
- Nov. 7—"Square of Violence," Yugoslavia, L. Berovcvi, and "Alba Regina," Hungary, Mihaly Szemes.
- Nov. 8—"Devi," India, Satyajit Ray.
- Nov. 9—"Ghosts in Rome," Italy, A. Frangelli.
- Nov. 10—"Girl with Golden Eyes," France, J. Albicocco.
- Nov. 11 (matinee)—"The Exiles," U.S., Kent Mackenzie; "Of Stars and Men," U.S., John Hubley; and "The Glass Cage," U.S., Antonio Santellan.
- Nov. 11—"Sampson," Poland, Andrej Wajda; and "Description of the Struggle," Israel, C. Margot.
- Nov. 12 (matinee)—"Animas Trujano," Mexico, Ismael Rodriguez.
- Nov. 13—"Happiness of Us Alone," Japan, Z. Matsuyama.
- Nov. 14—"Last of Mrs. Cheney," Germany, F. J. Will.

**Frisco Fest's Jury**  
San Francisco, Oct. 31. Panel of jurors for fifth annual San Francisco Film Festival, starting tomorrow (1) at 1,000-seat Metro Thea, has been expanded to five with inclusion of British filmmaker John Halas and Russian film critic Kira Paramanova.

Other jurors are American importer Arthur Mayer, director Josef von Sternberg and Indian director Tapan Sinha. Total of 22 feature films from 19 nations will be shown at fest, which runs through Nov. 14.

they saw  
 Universal's  
 forthcoming  
 product  
 program  
 and then  
**THEY WROTE**  
**THEY WIRED**  
 and here  
**THEY CALLED**  
 are some of  
 the comments  
 from exhibitors  
 all over the  
 country!

**BOSTON, MASS.**  
 "I saw the reel which shows scenes from your coming pictures and can honestly say that as long as I have been in business this is the finest subject of its kind I have ever seen. I hope these pictures are blockbuster at the box office."

Sam Seletsky—  
 Smith Management Company

**BROOKLYN, N.Y.**  
 "Ever since last Friday whenever I have stopped to talk with local exhibitors, the conversation has always come back to the wonderful array of pictures which you exhibited in such showmanlike fashion last Friday. I could not let the opportunity go by without extending my congratulations in writing to you and all of your associates at Universal for the continued flow of top product which we can anticipate for a long time to come."

Manny Frisch—  
 Radioface Amuse. Corp.

**CHARLOTTE, N.C.**  
 "This was an excellent job of presenting excerpts from some of your forthcoming pictures. They look mighty good and I want you to know I am looking forward to their release. This subject should certainly build up enthusiasm for the future not only of Universal but the industry as a whole and adds to the hope for the future of our business."

Ernest Stelling—  
 Stewart & Everett Theatres Inc.

**CLEVELAND, OHIO**  
 "I had the pleasure this week of seeing your forthcoming production reel and may I take this opportunity to say that I am just as proud as you are of the wonderful pictures that Universal has coming. With this wonderful lineup I am sure that Universal will enjoy the success which it so richly deserves and I for one am certainly thrilled to be on your bandwagon."

Joe Lissauer—  
 Skirball Brothers Theatres

**DALLAS, TEXAS**  
 "We have enjoyed seeing the Universal Product Reel and all agree it is great. In fact it is so good we are willing to book the coming Production short. Congratulations."

W.E. Mitchell—  
 Texas Consolidated Theatres

**DALLAS, TEXAS**  
 "Have just had the tremendous pleasure of viewing your wonderful product reel. You can be really proud of your up-coming product and more so in the manner you are presenting your product to prospective buyers, by screening these wonderful excerpts. We of Trans-Texas wish you and your company tremendous success in a fine line-up of product."

Earl Podolnick—  
 Trans-Texas Theatres, Inc.

**DES MOINES, IA.**  
 "It was a well-prepared subject and it was a good thing to familiarize your customers with the coming product, especially products of this stature."

Don Allen—Tri States Theatres

**LINCOLN, NEBR.**  
 "Congratulations on a great production reel on what should be a tremendous lineup of hits."

George Gaughan—Cooper Foundation

**LOUISVILLE, KY.**  
 "First I want to congratulate Universal on having the know how to assemble the production, acting and writing talent to create six pictures which give every evidence of being in the blockbuster category. Secondly, I want to congratulate you personally on having the foresight to show exhibitors these terrific sequences. This reel cannot help but enthuse the entire industry and give us all added confidence in the future of our theatres. We hope and expect to have the good fortune to play all of these fine attractions in most of our theatres, and I pledge you that we will do everything in our power to merchandise them locally with the same care that Universal has produced them."

Dale H. McFarland—  
 Fourth Avenue Amusement Co.

**MILWAUKEE, WIS.**  
 "I had the pleasure of screening your product reel and want to congratulate you and Universal International for the backlog of tremendous product. I am positive that

Dave Wallerstein  
 Balaban & Katz, Chicago

**PITTSBURGH, PA.**  
 "The shots we saw of the forthcoming releases gave me a terrific shot in the arm and I can only say, if all companies could match your releases, we would again be in a very sound business."

Dimly Moore—Theatre Service Corp.

every exhibitor in the nation who is fortunate to have U.I. on his side will be proud to show these outstanding attractions. Only good product will motivate the public into our theatres."

Al Camillo—Tower Theatre

**MINNEAPOLIS, MINN.**  
 "You are to be complimented on the forward move in screening for us your future productions subject. We are enthused with what we saw and look forward to running not only these but the others Roy Miller told us of as being currently in production."

John Branton, Don O'Neill,  
 Everett Seibel, Chas. Zinn—  
 Minnesota Amusement Co.

Tom Burke—Theatre Associates  
 Paul Lundquist—Northwest Theatre Corp.  
 Harold Field—Park Theatre, St. Louis Park  
 Robert Hazellon—Independent Theatres

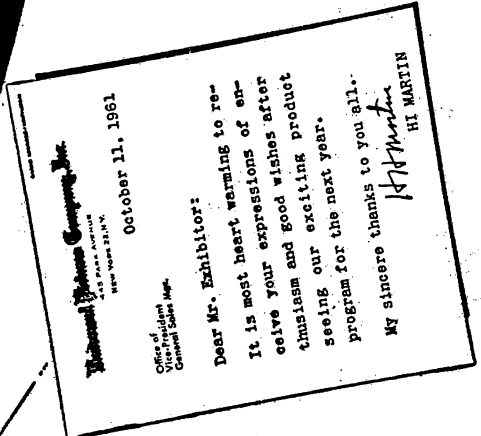
**NEW YORK, N.Y.**  
 "I have been exceptionally busy for the past few weeks and have been unable to write you and tell you how impressed I was with the introduction to your coming attractions. I am looking forward, based on what I have seen, to a great year for the balance of this year and for next year. I really want to commend you for having this sort of presentation."

Joe Ingber—Brandl Theatres

**PITTSBURGH, PA.**  
 "The shots we saw of the forthcoming releases gave me a terrific shot in the arm and I can only say, if all companies could match your releases, we would again be in a very sound business."

And many, many more too numerous to mention... however, special acknowledgments to:

- Dave Wallerstein  
Balaban & Katz, Chicago
- Gordon Hewitt  
N.J.B.T., Los Angeles
- Ted Mann  
Minneapolis
- Raymond Willie  
Interstate Circuit, Dallas



Hollywood Production Pulse

ALLIED ARTISTS

Starts, This Year..... 6
This Date, Last Year..... 5

"CONFESSIONS OF AN OPIUM EATER"
Dir.—John W. Rye, Richard Low, Vincent Price, Linda Ho, Richard Low, Philip Ahn, Vincent Barbi, Terence...

AMERICAN INTL.

Starts, This Year..... 6
This Date, Last Year..... 14

"CONJURE WIFE"
Dir.—John W. Rye, Richard Low, Vincent Price, Linda Ho, Richard Low, Philip Ahn, Vincent Barbi, Terence...

COLUMBIA

Starts, This Year..... 21
This Date, Last Year..... 14

"EXPERIMENT IN TERROR"
Dir.—John W. Rye, Richard Low, Vincent Price, Linda Ho, Richard Low, Philip Ahn, Vincent Barbi, Terence...

20th CENTURY-FOX

Starts, This Year..... 24
This Date, Last Year..... 26

"THE LONGEST DAY"
Dir.—Gerald Oswald, Andrew Marton, Elio Martelli, Bernard Wicki, Ken...

WALT DISNEY

Starts, This Year..... 5
This Date, Last Year..... 2

"BON VOYAGE"
Dir.—James Neilson, Fred MacMurray, Mike Wyman, Michael...

METRO

Starts, This Year..... 19
This Date, Last Year..... 5

"HOW THE WEST WAS WON"
Dir.—Bernard Smith, Fred MacMurray, Mike Wyman, Michael...

UNIVERSAL

Starts, This Year..... 10
This Date, Last Year..... 12

"THE SPIRAL ROAD"
Dir.—Robert Mulligan, Rock Hudson, Burl Ives, Gene Row...

WARNER BROS.

Starts, This Year..... 10
This Date, Last Year..... 7

"LOVERS MUST LEARN"
Dir.—Delmer Daves, Troy Donahue, Suzanne Pleshette, Ros...

"GUNS IN THE AFTERNOON"

Dir.—Sam Peckinpah, Randolph Scott, Joel McRea, Mariette...

"BOY'S NIGHT OUT"
Dir.—Embassy-Kimco-Films Prod., Prod.—Martin Ransohoff, Prod.—Henry...

"SHIFI IN TOKYO"

Dir.—Jacques Bar, Jacques Barat, Jacques Barat, Jacques Barat...

PARAMOUNT

Starts, This Year..... 9
This Date, Last Year..... 12

"THE MAN WHO SHOT LIBERTY VALANCE"
Dir.—John Ford, John Ford, John Ford, John Ford...

"THE PIGEON THAT TOOK ROME"

Dir.—Lionel Lincoln, Lionel Lincoln, Lionel Lincoln, Lionel Lincoln...

20th CENTURY-FOX

Starts, This Year..... 24
This Date, Last Year..... 26

"THE LONGEST DAY"
Dir.—Gerald Oswald, Andrew Marton, Elio Martelli, Bernard Wicki, Ken...

UNION ARTISTS

Starts, This Year..... 24
This Date, Last Year..... 12

"THE ROAD TO HONG KONG"
Dir.—Neilson Frank, Neilson Frank, Neilson Frank, Neilson Frank...

UNION ARTISTS

Starts, This Year..... 24
This Date, Last Year..... 12

"THE ROAD TO HONG KONG"
Dir.—Neilson Frank, Neilson Frank, Neilson Frank, Neilson Frank...

UNION ARTISTS

Starts, This Year..... 24
This Date, Last Year..... 12

"THE ROAD TO HONG KONG"
Dir.—Neilson Frank, Neilson Frank, Neilson Frank, Neilson Frank...

UNION ARTISTS

Starts, This Year..... 24
This Date, Last Year..... 12

UNION ARTISTS

Starts, This Year..... 24
This Date, Last Year..... 12

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UNION ARTISTS

Starts, This Year..... 24
This Date, Last Year..... 12

UNION ARTISTS

Starts, This Year..... 24
This Date, Last Year..... 12

"CHAPMAN REPORT"

Darryl F. Zanuck Productions, Prod.—Richard Zanuck, Dir.—George Cukor...

INDEPENDENT

Starts, This Year..... 33
This Date, Last Year..... 35

"GAY PURR-EE"
Dir.—Henry C. Saperstein, Henry C. Saperstein, Henry C. Saperstein...

"PHAEDRA"

Dir.—Giles Dassin, Giles Dassin, Giles Dassin, Giles Dassin...

"ADVISE & CONSENT"

Dir.—Otis Preminger, Otis Preminger, Otis Preminger, Otis Preminger...

"JOSEPH DESA"

Dir.—Dmytryk-Wieler Pro. for Columbia, Dmytryk-Wieler Pro. for Columbia...

"LONG DAY'S JOURNEY INTO NIGHT"

Dir.—Elia Lasker, Elia Lasker, Elia Lasker, Elia Lasker...

BRITAIN

ANGLO AMALG

Starts, This Year..... 14
This Date, Last Year..... 8

"FLAT TWO"

Dir.—Jack Greenwood, Jack Greenwood, Jack Greenwood, Jack Greenwood...

"CANDIDATE FOR MURDER"

Dir.—Jack Greenwood, Jack Greenwood, Jack Greenwood, Jack Greenwood...

"NIGHT OF THE EAGLE"

Dir.—Albert Fennell, Albert Fennell, Albert Fennell, Albert Fennell...

BRITISH LION

Starts, This Year..... 10
This Date, Last Year..... 15

"STONGROOM"

Dir.—John G. Hennessy, John G. Hennessy, John G. Hennessy, John G. Hennessy...

COLUMBIA

Starts, This Year..... 9
This Date, Last Year..... 10

"LAWRENCE OF ARABIA"

Dir.—David Lean, David Lean, David Lean, David Lean...

DISNEY

Starts, This Year..... 2
This Date, Last Year..... 2

METRO

Starts, This Year..... 6
This Date, Last Year..... 3

RANK

Starts, This Year..... 9
This Date, Last Year..... 9

"TIARA TAHITI"

Dir.—Ivan Foxwell, Ivan Foxwell, Ivan Foxwell, Ivan Foxwell...

RECAL-INT'L

Starts, This Year..... 4
This Date, Last Year..... 3

"OPERATION SNATCH"

Dir.—Robert Day, Robert Day, Robert Day, Robert Day...

Says Town Itself Ruined His Biz

Trial On Of Jack Wright's Suit Against Red Wing—Daily Refused Exhib's Side of Case

Minneapolis, Oct. 31. Exhibitors in small towns boasting more than one showhouse cannot afford to bid competitively for pictures if the shuttering of all but one theatre in such towns is to be averted.

Not-So-Oldies

Continued from page 3

"The Dybbuk," "He Who Gets Slapped" and "The Potting Shed." The Sunday 7:30 p.m. movie is advertised "Play of the Week" and other prime time films "Critics' Choice" and "Headliner Movies."

The film companies, of course, are responsible for this flood of feature films on tv that spells unbearable competition for our theatres, making a wreck of them and having a considerable number of them close to the end of the line."

At this week's meeting here, the previously named temporary directors chose a board for the ensuing year, elected officers, set dues and called for a convention next March, thus reactivating North Central Allied.

20TH-FOX

Starts, This Year..... 4
This Date, Last Year..... 6

"THE INSPECTOR"

Dir.—Samuel Engel, Samuel Engel, Samuel Engel, Samuel Engel...

UNION ARTISTS

Starts, This Year..... 3
This Date, Last Year..... 9

"THE GIRL IN THE BOAT"

Dir.—John Bryan, John Bryan, John Bryan, John Bryan...

UNIVERSAL

Starts, This Year..... 1
This Date, Last Year..... 3

"CAPTAIN CLEGG"

Dir.—Mark Robson, Mark Robson, Mark Robson, Mark Robson...

This is according to testimony by a prominent buyer-booker, Tom Burke, at the federal court trial here of Jack Wright's \$199,000, triple damages suit against the town of Red Wing, Minn., its daily newspaper and various individuals.

Red Wing, population 10,500, formerly had two competing theatres. Wright alleges that the defendants conspired to put his theatre, the Chief, out of business and succeeded in doing so, via forcing it to bid competitively against the town-owned film theatre, the Auditorium, and by getting residents to boycott it.

Testimony is to the effect that the purpose was to leave the Auditorium without any showhouse competition. The town itself operated the Auditorium until legal action by Wright forced it to quit it then leased to manager James Fraser, one of the defendants, who now is running it as a theatre without any competition.

Burke who did the buying and booking for Wright's Chief testified that Fraser suddenly terminated a 20-year product splitting arrangement with Wright and started to bid competitively for boxoffice pictures, paying high prices which were out of the Chief's reach and which prevented profitable showings of these films even by him.

It was brought out that the Chief needed pictures which Wright no longer could afford to buy in order to stay in biz. Albert Marshall, president of the Red Wing Daily Republican newspaper, was queried on re-direct cross examination about being asked to publish a complaint from Wright regarding things allegedly being done to put him out of business. The complaint never was published, Marshall admitted.

Another witness, Fred Johnson, the newspaper's editor, also on re-direct cross examination, testified that he remembered receipt of a letter from Wright detailing actions which the Chief owner claimed were injurious to his theatre.

It is indicated that the suit's trial will not be concluded for a month or longer. James Fraser, present lessee of the town-owned Auditorium film theatre, one of the defendants in the federal court \$199,000 triple damages conspiracy suit brought by John Wright against the nearby town of Red Wing, Minn., et al, denied on the witness stand that he "conspired" with others to put Wright's competing theatre out of business.

One of the ways Fraser and the Red Wing daily newspaper and Auditorium and other city officials allegedly sought to kill off the Wright Chief theatre was to terminate a product-splitting agreement and to ask the film companies to institute competitive bidding for the sort of boxoffice pictures needed to keep the Chief going. Wright's witnesses testified Fraser bid "oulandishly" high for the product, getting it away from the Chief which finally tossed in the sponge.

Fraser testified that he didn't influence the film companies to demand competitive bidding, but that they did so on their own initiative because of threats received from Wright through the mails. Several of such letters were read to District Judge Dennis Donovan who is trying the case which now is in its second month.

## Little Messages To Film Producers

# DO AMUSEMENT EDITORS FIND YOU AMUSING?

- There is a group of men and women who are very important indeed to the producer of any film—namely the amusement editors of America's 1,800-odd dailies. What, in brief, will they do for your picture? There may be no simplified answer, but one thing is surely true, their actions will be "conditioned reflexes" to their impressions. And you can influence their impressions in a simple, direct, untricky way by putting your picture and yourself before them in

**VARIETY**

- Remember always that you compete for amusement editor interest and attention with other entertainment media—television, plays, concerts, ballet, niteries and so on. Upon returning to Hollywood recently one traveller told you bluntly that in so routine (seeming) a matter as your studio publicity stills you (producers as a group) were lagging badly behind television.
- Remember, as a corollary of the above, that amusement editors rely overwhelmingly for story-angles, trade low-down, ideas and, frequently, actual point-of-view upon this weekly. Here lies a plus-reason for the certainty and frequency of your advertising in

**VARIETY**







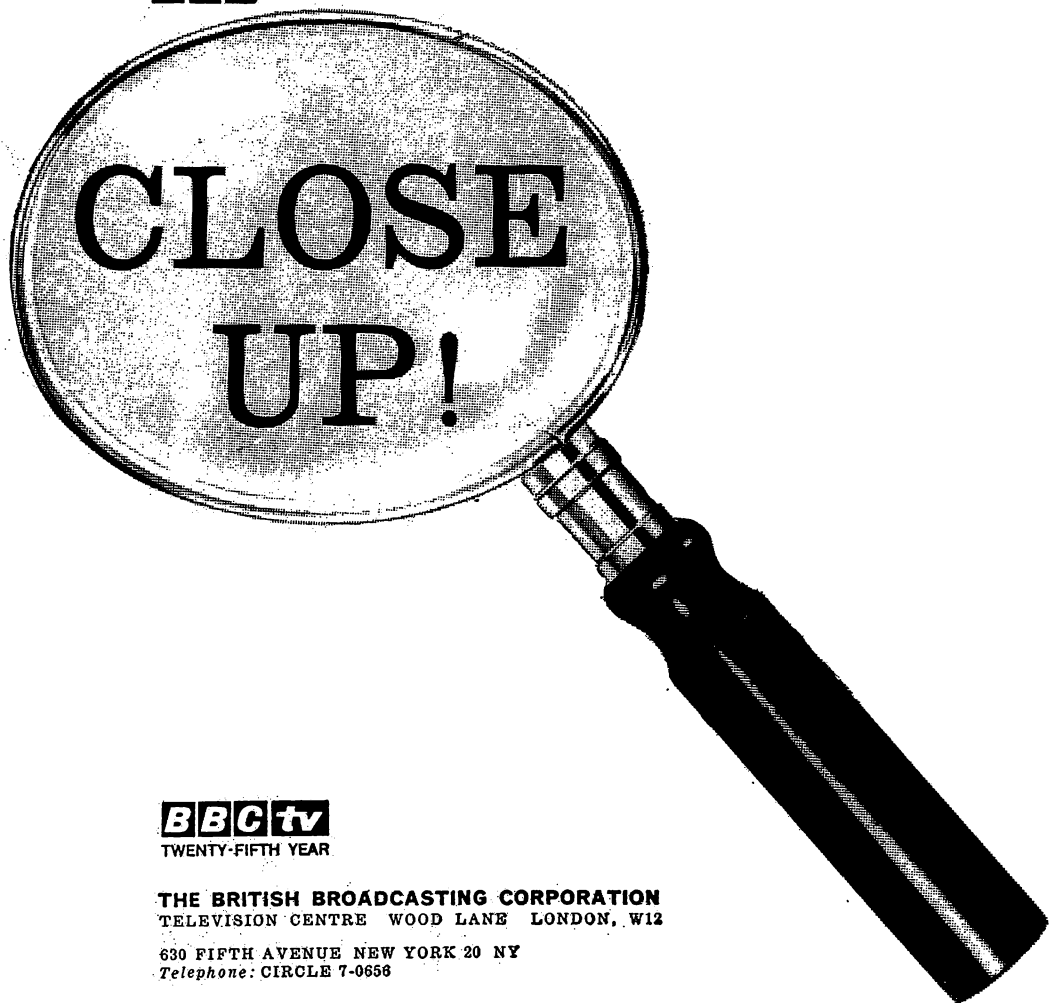








This  
is  
BBC  
Television  
in



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TWENTY-FIFTH YEAR

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**BBCtv**  
 TWENTY-FIFTH YEAR



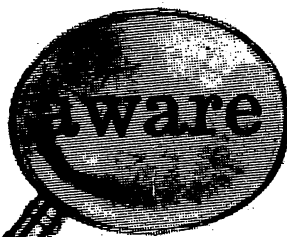
At any given moment, there are at least six BBCtv camera crews on foreign soil, seeking out today's—and tomorrow's—stories. Where's BBCtv now? Completing a fascinating series on Africa and her growing pains.

BBCtv's awareness often leads it to sensitive topics. A highly-praised series on modern medicine brought BBCtv cameras into operating theatres to film complicated operations while they actually happened.



In an age where trends often happen overnight, BBCtv gets 'em while they're hot. Go-Kart racing or a revival of traditional jazz, kitchen-sink drama or comedians with a social message; BBCtv is there at the start, always on top of the trend.

# BBCtv—the aware network!



BBC Television's public events programmes present a window on the world; a complete and objective window that looks out on important people and events on a scale that is unique in broadcasting. Shows like *Panorama*, *Tonight* and *Face to Face* visit nearly every country in the world; reporting on such things as a controversial statue of Aphrodite in a London suburb to investigating the current American activity in bomb shelters. Here, Jordan's King Hussein talks to John Freeman, *Face to Face* commentator and editor of the influential weekly review, *New Statesman*.

The current revolution in British theatre would have been virtually impossible without BBCtv participation. Since the war, BBCtv has patronised an enormous amount of new talent in all spheres of the dramatic arts. Here, Richard Burton stars in an original John Osborne television play, *A Subject of Scandal and Concern*.

**BBCtv**  
 TWENTY-FIFTH YEAR

BBCtv  
 the

big  
 talent

network!



Stanley Holloway steps out of his famous role in *My Fair Lady* into his own BBCtv show *Meet Mr. Holloway*. The biggest of the big names are at home on BBC Television.

Although BBCtv maintains the largest professional television staff in the world, the door is always open to writers, artists and production staff from other countries. Typical application of this non-insular attitude was the BBCtv production of Rod Serling's *A Town Has Turned to Dust*, starring Rod Steiger.



Is Tony Hancock the funniest man alive? A lot of people think so—in fact, most of the 20 million viewers who watch his weekly show. Stars like Hancock—nurtured and matured by BBC Television—make this network almost top-heavy with comedy talent (if such a thing were possible!). It's simply a case of mutual admiration. BBCtv likes talent—and talent likes BBCtv.

David Nixon—a comedian who is also a spell-binding magician?—or a magician who is also a very funny comedian? He's both! High-spirited shows like David Nixon's come fast, furious and often on BBC Television. At this year's Montreux Festival, BBCtv's *Black-and-White Minstrel Show* won the coveted *Golden Rose* for the best musical and variety programme in a field of 34 entries from 19 countries.



**BBCtv**  
TWENTY-FIFTH YEAR

BBCtv  
the

long hair  
to  
crew cut

network!

BBCtv programming often touches on esoteric fields. Because BBC is a non-commercial network, programmes can be produced for their own special merit, regardless of anticipated audience ratings. Programmes on farming, education, science, classical drama and gardening among others, enable BBCtv to participate on all levels of the national life.



Chris Barber's Jazz Band blow up a storm in a new BBCtv series on traditional jazz, called *Trad Fad*. What kind of music soothes your savage breast? BBCtv viewers like all kinds—from long hair to crew cut.



With a 98.8% coverage of the British population, BBCtv can bring cultural programmes to a whole people on a scale never before attempted. BBC Television attracts more international concert artists and orchestras, ballet and opera companies, than any other network in the world.



**BBC tv**  
TWENTY-FIFTH YEAR

BBC tv  
the  
world  
wide  
network!

Original BBC Television productions find their way into the homes of millions all over the world.

*An Age of Kings*, the spectacular series based on Shakespeare's historical plays, is currently giving viewers in a number of countries, a vivid picture of life in 15th century England.

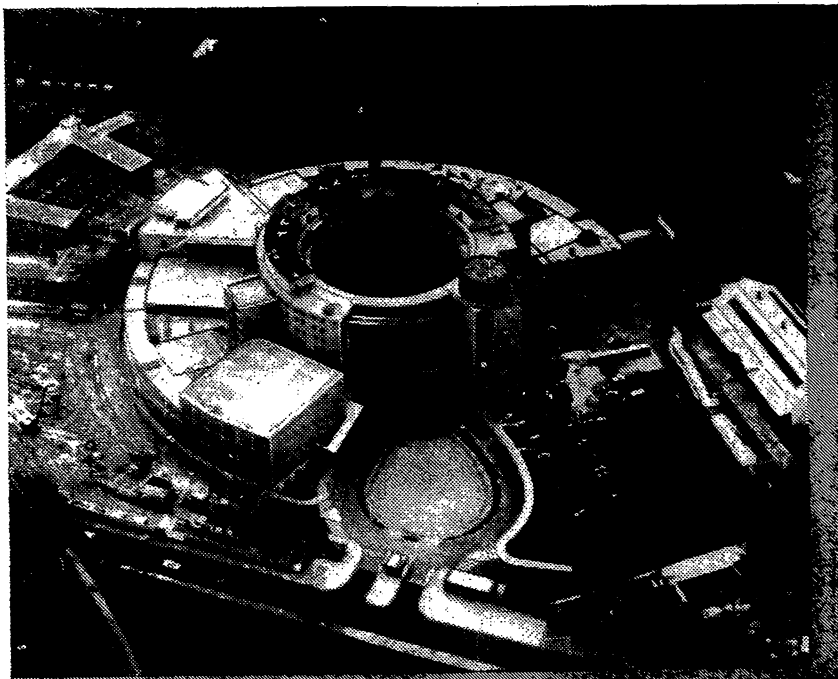
As a driving force behind Eurovision, BBC tv regularly transmits to and from all the countries of Europe. Directors working in the BBC International Control Room can cut from country to country as their studio counterparts cut from camera to camera.



Dawn of a new television era. This year has seen 3 exchanges of live television between Moscow and BBC tv in London. The first-ever was Yuri Gagarin's reception in Moscow, followed by the Moscow May Day parade, and then the pageant of 'Trooping the Colour' from London.



So far this year, 18 BBC-sponsored, independent filming expeditions have brought home a wealth of fascinating material from every corner of the globe. Recently completed is this series on *Contemporary Japan*.



**BBCtv**  
TWENTY-FIFTH YEAR

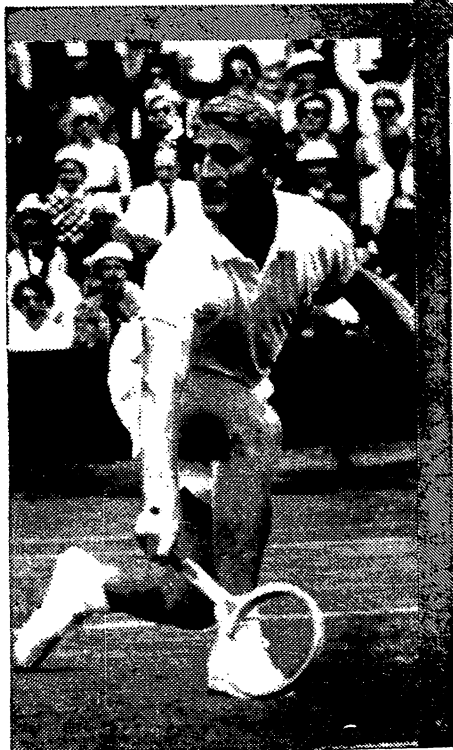
This is *Television Centre*, the largest and best-equipped television 'factory' in the world. BBCtv originates and produces 85% of its own material and almost all of this output is either live or electronically-produced.

Comedy star Arthur Askey meditates in the middle of *Studio Three* at *Television Centre*. Big—but not the biggest. Very shortly the more-than-half-a-million cubic feet of *Studio One*—the largest tv studio in the world—will become fully operational. There are some 27 studios in the BBCtv organisation with 30 full-time camera crews.

BBCtv  
the

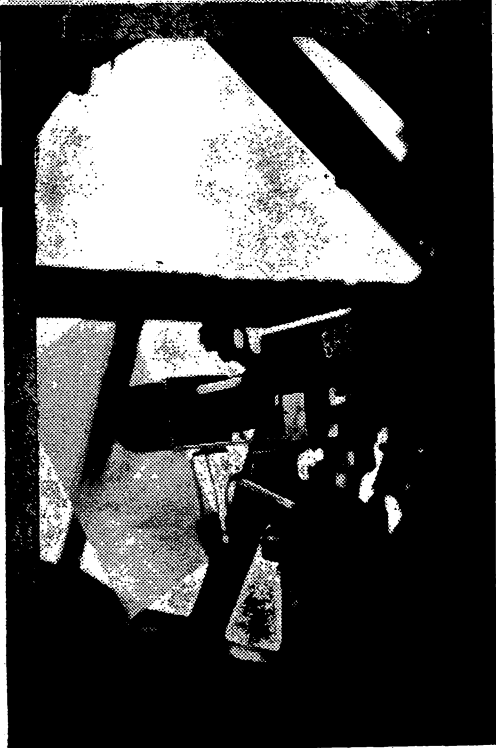
live  
programme

network!



*Grandstand*—a weekly sports show that represents the apotheosis of live programming. Four hours every Saturday, *Grandstand* takes millions of viewers on a grand tour of the day's big sporting events—from the finals at Wimbledon to the Grand National, to big-time soccer and cricket—and all of it *live!* BBCtv maintains 11 complete mobile units in strategic locations throughout the United Kingdom for outside broadcasts of every description.

Wednesday, the 15th February, 1961: BBCtv cameras, together with units from France, Italy and Yugoslavia, followed a complete eclipse of the sun across southern Europe, transmitting this historic phenomenon *live* in an unprecedented television feat.





**BBC tv**  
 TWENTY-FIFTH YEAR

Sir Winston Churchill once called the BBC 'one of the major neutrals'; an accurate observation, because although the BBC is a public corporation owned by the British people, it suffers not even the most subtle influences from any political or social direction. And as a non-commercial network, it is also free from any influences imposed by advertisers.

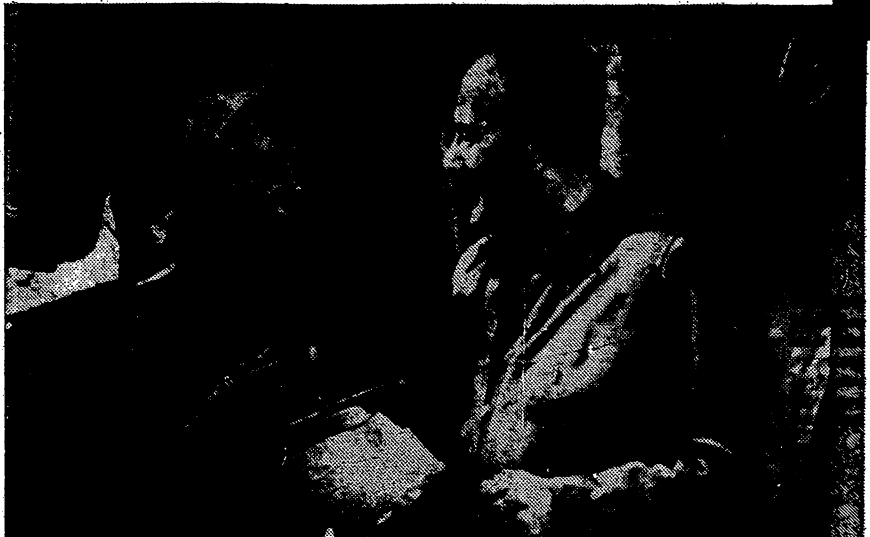
Just how unattached are the BBCtv strings? Example: During the Suez crisis in 1956, Sir Anthony Eden explained his government's policy to the British people in an address on BBC Television. Meanwhile, Mr. Hugh Gaitskell, the Leader of the Opposition, requested and was granted equal air time to reply against known government wishes. The rest is history. Mr. Gaitskell went on to deliver a bitter attack against the government and—at a time when the British nation was obviously divided in its views—BBCtv was commended for its total impartiality.



BBCtv  
 the  

 network!

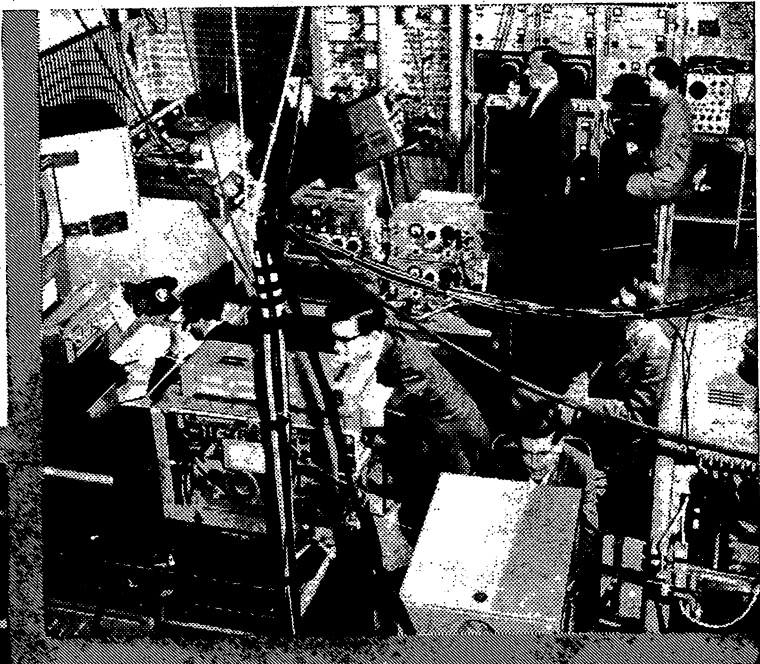
Mr. Albert Pierrepont is a former public hangman. This month, Mr. Pierrepont joins the Archbishop of Canterbury and the Catholic Archbishop of Westminster in a BBC Television documentary on *capital punishment*—a highly explosive political issue in Britain at this very moment.



BBCtv attracts those people whose work flourishes in an atmosphere free from sponsor-influence and the ratings race—people who are professionally interested in television as a craft and as an honest medium of the performing arts—people like the celebrated Austrian producer/director, Rudolf Cartier, here rehearsing with Dame Flora Robson.

**BBCtv**  
TWENTY-FIFTH YEAR

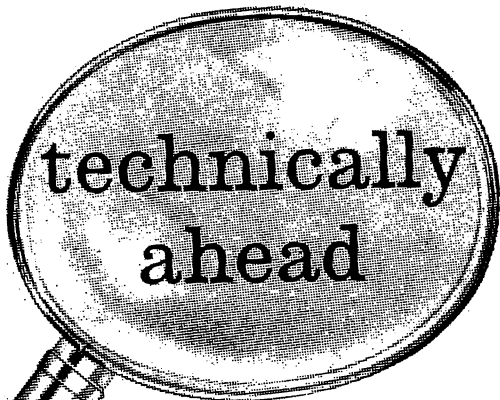
The rammoth BBC Engineering Research Department has pioneered so much of the specialized equipment used today by television systems all over the world. Shown here, a BBCtv standards conversion set-up which adjusts the line-standards for transmission between two countries.



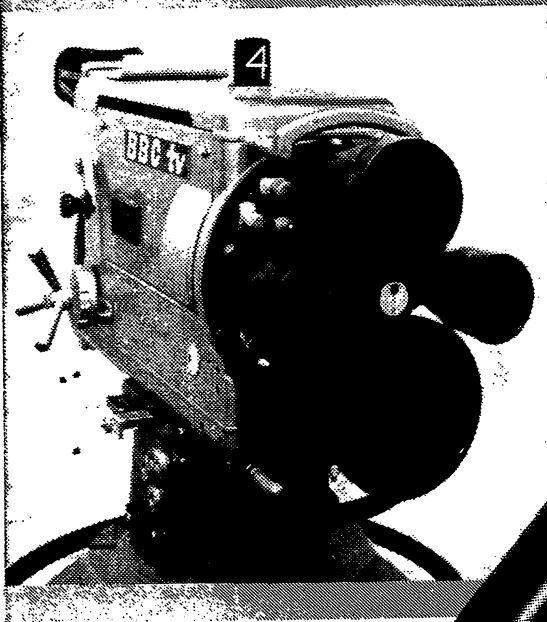
*Cablefilm*, another BBCtv first, transmits short film sequences either way across the Atlantic by underwater cable—at unprecedented speeds. British viewers watched pictures of President Kennedy's inauguration speech 80 minutes after his words were spoken.



BBCtv  
the



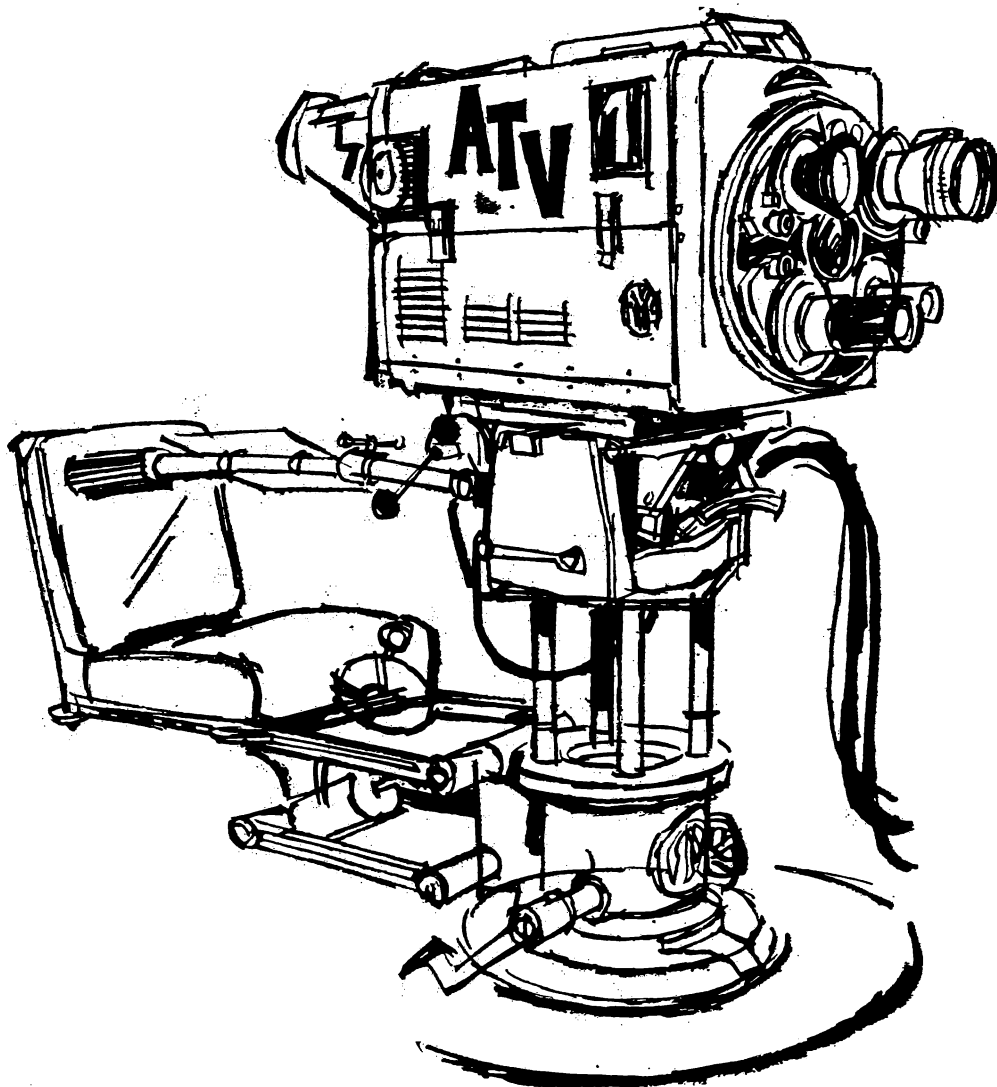
network!



BBC Television was the first network in the world to adopt the revolutionary 4 1/2-inch orthicon camera—as well as contributing to its development. Result? A sharper, letter-defined picture on British television screens.

BBCtv helped in the development of the world's first tv camera with an integral zoom lens. With a remarkable focal range of 2 to 40 inches, this one camera can now produce a large variety of visual effects, normally requiring a number of cameras and crews.





Best wishes from ATV

**ASSOCIATED TELEVISION LIMITED**

Salutes the BBC  
on the twenty-fifth birthday  
of the first regular television service  
in the world

LONDON'S INDEPENDENT TELEVISION PROGRAMME COMPANY ON SATURDAY AND SUNDAY  
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*Networked throughout Great Britain*



*The Members of the Council of  
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*Send their congratulations to*

**B.B.C. TELEVISION**

on the

**SILVER JUBILEE**

of the world's first regular television service.

# DRAMATIC ARRIVAL FROM BRITAIN

—a series of plays and varied short subjects

**GASLIGHT**

starring  
MARGARET LEIGHTON  
LOUIS JOURDAN

**THE VIOLENT YEARS**

starring  
LAURENCE HARVEY  
HILDEGARDE NEFF

**JEANNETTE**

starring  
DIANE CILENTO  
PAUL MASSIE

**ALL MY OWN WORK**

starring  
FAY COMPTON  
JACK MacGOWRAN

**CHILDREN OF THE SUN**

starring  
MALCOLM KEEN  
NORMAN FLORENCE

**SWEET POISON**

starring  
DAWN ADDAMS  
JOHN IRELAND

**SQUARE DANCE**

starring  
HY HAZELL  
KEITH BAXTER  
LOLA BROOKS

**HELL HATH NO FURY**

starring  
PHYLLIS CALVERT  
GRIFFITH JONES

**THE BURDEN OF PROOF**

starring  
RICHARD PEARSON  
BASIL DIGNAM

**THE TRAP**

starring  
KENNETH MACKINTOSH  
BETTY BASKCOMB  
JENNIFER DANIEL

**THE TWO ON THE BEACH**

starring  
MARY MERRALL  
PAULINE JAMESON  
CARL BERNARD

**THE HAPPY MAN**

starring  
DAVID TOMLINSON  
GWEN NELSON  
PATRICIA JESSEL

**ALL ON A SUMMER'S DAY**

starring  
RUTH DUNNING  
LOCKWOOD WEST  
VIRGINIA MASKELL

**A SHRED OF EVIDENCE**

starring  
PETER JONES  
KATHARINE BLAKE

**THE TWO WISE VIRGINS  
OF HOVE**

starring  
MARGARET RUTHERFORD  
MARTITA HUNT

**'SURVIVAL'**

a magnificent natural history series

**'CRESCENDO'**

starring  
American heart-throb  
BOBBY RYDELL

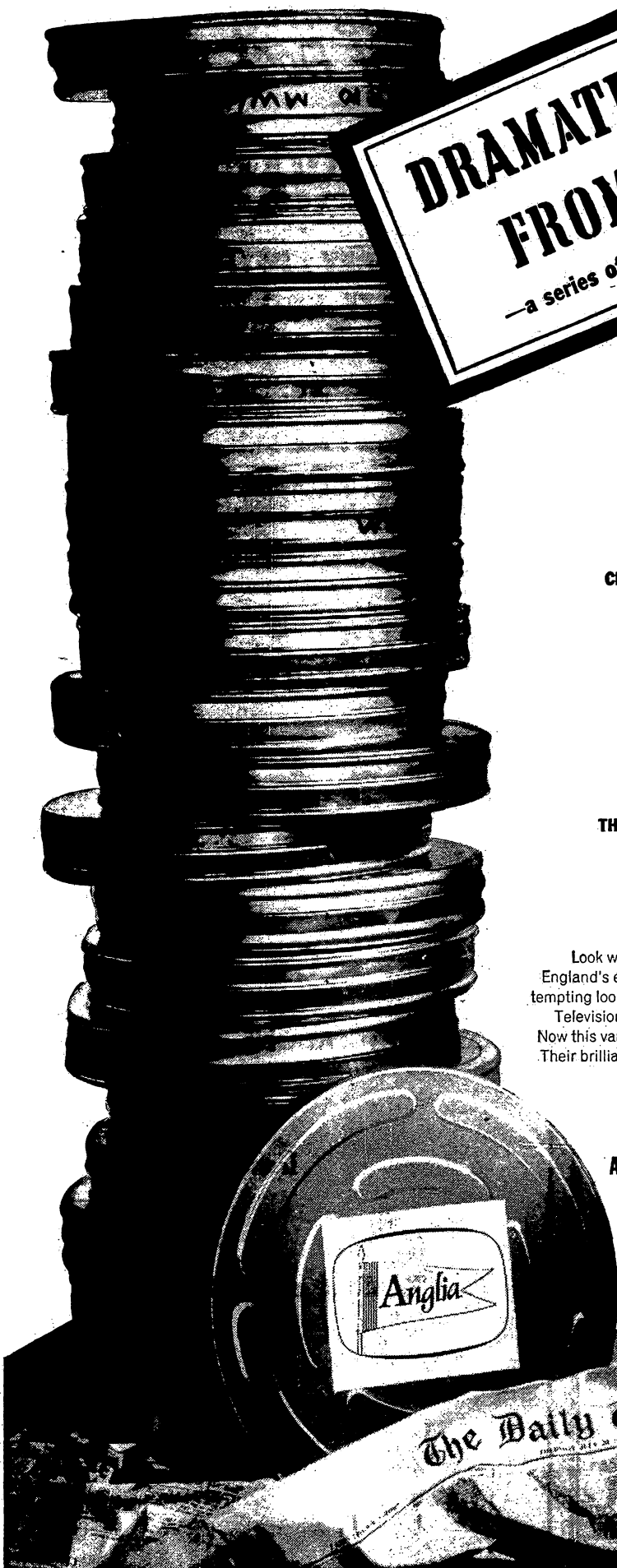
## SHOPPING FOR TALENT?

Look what Anglia Television,—the Independent Television contractors for England's eastern counties—offers your entertainment-hungry viewers. All these tempting looking productions were enjoyed by vast audiences on British Independent Television—most of them featuring among the 'Top Ten' weekly programmes. Now this varied series of plays and short subjects is available for world distribution. Their brilliant all-star casts alone will make them major attractions on your station!

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**HAPPY BIRTHDAY B.B.C!**  
*and thanks from everyone  
 down at Dock Green.*

## **JACK WARNER**

**ARTHUR RIGBY · PETER BYRNE  
 JEANETTE HUTCHINSON  
 DAVID WEBSTER · GEOFFREY ADAMS  
 JOCELYNE RHODES · MICHAEL NIGHTINGALE**

AND

**TED WILLIS · DOUGLAS MOODIE  
 MICHAEL GOODWIN**

*and all the  
 Backroom Boys*

## **TALBOT TELEVISION**

on behalf of

## **FREMANTLE INTERNATIONAL**

throughout the world

*Congratulates*

## **BBC-TV**

*on its 25th Anniversary*

CONGRATULATIONS TO THE B.B.C.

from

FRANK MUIR and DENIS NORDEN



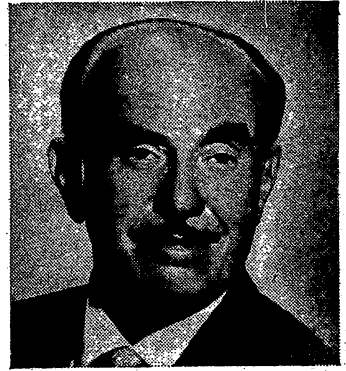


**"NATION SHALL SPEAK PEACE UNTO NATION"**

These words upon the symbol of the British Broadcasting Corporation bespeak the BBC's unwavering faith in the power of international communication to foster the cause of international understanding and, through understanding, peace. CBS, long dedicated to the international interchange of ideas and culture via television, salutes the BBC for its many distinguished contributions to television over the past twenty-five years, and especially for its efforts on behalf of global understanding.

**COLUMBIA BROADCASTING SYSTEM, INC.**

*"Congratulations to the BBC and many more years of successful TV! We at Warner Bros. are proud to have presented two of our most important shows on your network."*



*Jack L. Warner*  
C. B. E.



"Good luck to BBC for the next 25 years—and warmest regards to the viewers I've come to meet through the BBC."

*Ty Hardin*  
STARRING IN  
"BRONCO"



"My thanks to BBC for helping me make so many new friends in England and my best wishes for continuing success."

*Wipac Powers*  
STARRING IN  
"TENDERFOOT"

Congratulations to

**BBC TELEVISION**

*Its*

**25th ANNIVERSARY**

*From*

**THE AUSTRALIAN  
BROADCASTING COMMISSION**



We are proud to have been closely associated with the BBC throughout our 29 years of service in radio and five years in television.

**25 years means a lot to us too**

We of CBC, now celebrating our 25th year as Canada's national broadcasting service, are proud to salute our sister organization, the BBC, pioneers of the world's first regular television service.

**THE  
CANADIAN BROADCASTING  
CORPORATION**



*"25 Years of National Service"*

**MGM** BRITISH  
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**PIONEERS ----- PERFECTIONISTS**

---

**“ZERO ONE”**

**MGM'S TV SERIES MADE IN CONJUNCTION WITH BBC-TV**

STARRING  
**NIGEL PATRICK**

PRODUCED BY  
**LAWRENCE P. BACHMANN**

BASED ON THE TIMELY SUBJECT OF INTERNATIONAL AIR-LINE SECURITY  
WILL BE SEEN ON **BBC-TV** in 1962 AND ON OTHER NETWORKS  
AND STATIONS THROUGHOUT THE WORLD

## ... And So Say All of Us

As a London midget might say while craning his neck to get a good look at Big Ben, "It's high time."

In this case, we mean it's high time that American broadcasting tossed a garland of well-earned posies in the direction of BBC Television, a first-rate service that celebrates its silver anniversary tomorrow.

It may be hard to realize that BBC-TV antedates Milton Berle by a dozen years (the average viewer here will tell you that *nothing* came before Berle), but it's so.

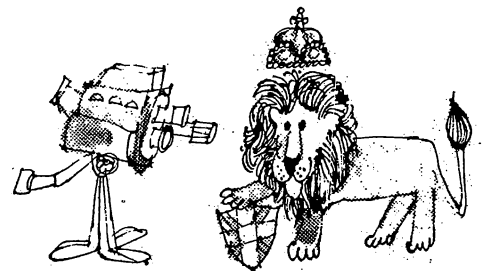
To be sure, BBC's regular scheduling began with just an hour's televising per day—scarcely enough time for a critic to get his venom up—but its expansion was rapid, and it wasn't very long before it was even taking its cameras outside the studio when the occasion called for it.

The very first such occasion was the return of the coronation procession of King George VI and Queen Elizabeth, which the BBC brought to London viewers through its cameras placed at Hyde Park Corner.

That was in the spring of 1937, and we think

there's something poetically significant in the fact that many of BBC-TV's richest triumphs have continued to come in its superb coverage of royal ceremonials.

**PERHAPS** the network's most distinguished single day was that of Queen Elizabeth's coronation eight years ago. Each of more than 20 million televiewers in the United Kingdom and on the Continent was counting on live TV to "get me to the church on time," and the BBC came through nobly. The rituals in Westminster Abbey were an unforgettable experience not only for those who viewed it live but for many other millions in the U.S. and elsewhere who saw it by recording a few hours later.



Then, May before last, the introduction of cable film—itsself a product of British engineer-

ing genius—enabled a huge public here to view Princess Margaret's wedding virtually at the same time it was taking place.

With an assist from the time differential, New Yorkers were able to watch the mid-morning ceremony while drinking their breakfast tea (only an incorrigible ingrate would have had coffee on so special a day).

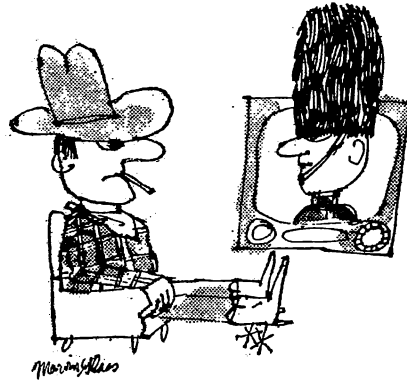
It is the BBC's special arrangement with NBC that has made it possible—since the summer of 1959—for us to send and receive such news film via Atlantic cable.

Another important link between the two networks lies in the programming area. BBC-TV was the very first overseas system to purchase "The Perry Como Show"; it has been gratifyingly receptive to specials like "The Innocent Years" and "The Real West"; and it has already had three complete showings of the "Victory at Sea" series, with the Allies winning each and every time.

Among our major satisfactions this season is the fact that the new "Dr. Kildare" show is being received as eagerly in England as it is here. So, if one of these Thursday nights, our young medic-hero suddenly steps out of character to deliver a few nice words about socialized medicine, we hope the A.M.A. will understand.

But, basically, it's the quality and versatility of BBC-TV's own, home-grown programming that accounts for the network's popularity and stature. In its drama, comedy, music, news and public service—and all have a place in the artfully-balanced schedules—the standards are consistently high.

We recall—with more than a touch of envy—that it was a BBC musical show that won the coveted Golden Rose award at last spring's International Festival at Montreux.



This is as good a place as any, by the way, to scotch the popular misconception here that the BBC is a government-owned or government-run operation. It isn't. In fact, the network's independence from any such control is a vital element in its makeup.

**"DIGNITY WITHOUT DULLNESS"** is the way one might describe BBC policy—whether on radio or TV—and it's a credo that NBC not only admires but does its best to emulate.

It seems to us, however, that there's one area in which we can't even *hope* to match BBC-TV, and that's in the lovely sounds of the place-names where their studios are located. Alexandra Palace...Lime Grove...Shepherds Bush...they all flow trippingly from the tongue.

Alongside these designations, we're afraid even Burbank-near-the-Pacific or Rockefeller Center-over-the-Subway wouldn't quite come up to snuff. Let no one say we don't know our limitations.



# BBC's Parade of Shows & Stars

Continued from page 26

me, Tania Tancher and so many others appeared in plays. Among our favorite plays there were "Kiss Me, Kate," "Hart, Wilder, O'Neil," "Fanny Hill," "Lanterns," "Rice," "The Merchant of Venice."

The British were keen, too. My first job in London was as Agnes de Mille's assistant in "The Band Wagon." I worked with the Philadelphia Philadelphiens in "The Band Wagon" and "The Band Wagon." I worked with the Philadelphia Philadelphiens in "The Band Wagon" and "The Band Wagon."

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Rash girls, Paul O'Carroll's girls, Meriel Abbott girls, (Chester Hale girls and Robert Alton girls. All over America there must be families with lovely showgirl mothers who will read this issue of VARIETY and recall to their kids that they helped to pioneer the first tv service of all. And what is more I have the photos to prove it.

The imminence of war brought all this enterprise to a sudden end on Sept. 1, 1939, and two days later war was declared. The staff dispersed instantly to fight. I returned to Radio where I was in charge of Programs to the Forces. My HQ was in the underground Criterion Theatre in London's Piccadilly Circle, where we endured the Blitz and later the V. 1 and V. 2's. In my U.S. famous Blitz Round-up Programs, while bombs were actually dropping on London, beamed in America, then neutral and carried by CBS and NBC—but for security reasons never heard in Britain. I had the splendid cooperation as commentators of Ed Markey, Eric Sevareid and Quentin Reynolds. Later I headed the production of the A. E. F. Programs U. S. A.-Canadian-British created by General Eisenhower for his D-Day forces, with such visiting stars as Dinah Shore, Bing Crosby, Marlene Dietrich, Spike Jones, Gertrude Lawrence and Alton or Glenn Miller (no less) as one of three Service house bands.

I also for five years M.C'd for BBC my own G. program "American Entertainment in Britain" carried in the USA by the Mutual web and publicly. I can now thank WHN for which I can now thank publicly. Conrad, Ken Friedwell of Charlotte, N. C., for his skillful interviewing. With much by Ray McKelley, Sam Dana, Mae Ross Halama and others and such guests as Gene Krupa, Fred Astaire, Jerome Chodorov, Dave Brezer, Clark Lue, Kim Hunter, Louise Abramson, Brod Crawford, Gene Raymond, George Raft and

the Lunts, I made many friends among GIs at Rainbow Corner and their wives and parents in the USA who wrote to me. The Police Chiefs in Washington, D. C., even sent me a citation.

The war ended in 1946, we went back to our old studios (oh, those five lost years!) and televised the great Victory Parade. On that same day—for the record—I directed my last tv program, reviving an old series "Cabaret Cartoons" and retired as a practising producer.

## BBC's Report: 'We're Bursting At the Seams'

London. Keynote of this year's BBC Annual Report (published this month by H. M. Stationery Office, \$1.50) for the year ended March 31, 1961, is expansion. For the Corporation says its bustling at the seams with program material and wants to increase its service to the public.

Not only does BBC seek an additional tv network but wants to maintain a monopoly in radio which, the report contends, needs to start earlier in the morning and close later at night. (Current hours: 6:30 a.m. to midnight.)

Radio is by no means dead in the U.K., the document points out, as 24,000,000 tune in to one of the three networks during some period of the day. Morning and midday shows, no competition from tv still run up "millions" of listeners, while even minority programs claim "thousands."

Looking ahead, BBC sees the tv and radio audience so interlacing, it is using radio in preference to certain tv shows. It wants the third (nighttime) network to be brought into daily use and a fourth web for local broadcasting, granted by the government.

On the tv front, BBC says its

## Who's Who at the BBC

- Director-General—Hugh Carleton Greene
- Director of Television—Kenneth Adam
- Controller of Programs, Television—Stuart Hood
- Assistant Controller of Programs—Cecil Madden
- Controller of Program Services—S. J. de Lotbiniere
- Controller of Program Administration—S. G. Williams
- Controller of Television Service Engineering—Martin Pulling
- General Manager BBC-TV Promotions—Ronald Waldman
- Head of Publicity—George Campey
- Assistant Controller (programs)—Donald Baverstock
- Assistant Controller (talks and current affairs)—R. Leonard Miall
- Head of Program Planning—Joanna Spicer
- Acting Head of Television Drama—Norman Rutherford
- Head of Light Entertainment—Eric Maschwitz
- Editor of Women's Programs—Miss Doreen Stephens
- Head of Musical Productions—Lionel Salter
- Head of Children's Programs—Owen Repp
- General Manager of Outside Broadcasts—Peter Dimmock
- Head of Script Department—Donald Wilson
- Head of Presentation—Rex Moorfoot
- Head of Religious Programs—Canon R. McKay
- Head of Schools' Broadcasting—Kenneth Fawdry
- Productions Manager, Television—B. E. Adams
- Head of Television Design—R. L. Levin
- Makeup and Wardrobe Manager—Miss J. Bradnock
- Head of Artists' Bookings—S. E. Holland Bennett
- Head of Films, Television—Jack Mewett
- Editor News and Current Affairs—D. I. Edwards
- Editor Television News—Michael Peacock

program policy has had the emphasis on "range" because, by extending this, the possibilities of the medium are cultivated and its value increased.

In both video and radio the six BBC regions, the report goes on, are now equipped to undertake a comprehensive range of programs from QBs to drama and light entertainment productions, from news to documentary films.

Regional tv output has, consequently, expanded and, this year, regions supplied some 8,700 hours of radio programs and 1,350 hours of tv. On the average, duration of viewing (for adults as well as children) was around two hours a day per viewer. Research showed 23,000,300 peaked at BBC-TV at sometime during a day. Of this total 19,000,000 were dual-channel viewers (commercial channels were seen by 23,000,000). Viewers with a choice devoted 61% of their time to commercial programs and 39% to BBC-TV.

## BBC: Ground Rules

London. To get the record straight: the BBC is in no sense a department of the British government, nor is it a ministry and its staffs are not civil servants. It has a responsibility to Parliament for performing its duty to the nation, but is not subject to day-to-day control. News and other programs are created by the independent action of the BBC staff.

On the other hand, it is not a commercial concern and does not work for profit. It has no connection with advertising or sponsorship and the BBC's radio and tv services are financed from license revenue, costing \$11.20 annually, which includes a \$2.99 tax, paid by the owners of tv and radio receivers.

**SCREEN GEMS SALUTES**  
**THE BRITISH BROADCASTING COMPANY**  
 ON ITS TWENTY-FIVE YEARS OF OUTSTANDING  
 SERVICE TO THE BROADCAST MEDIUM IN GREAT  
 BRITAIN AND THROUGHOUT THE ENTIRE WORLD.  
 WE ARE PROUD TO BE ASSOCIATED WITH THE B.B.C.  
 IN THE PRESENTATION OF FINE PROGRAMMING.



# SCREEN GEMS LTD

TELEVISION SUBSIDIARY OF COLUMBIA PICTURES CORP.

# PAT'S MADISON AVE. TROIKA

## Anglo-German Ties Get TV Push

Frankfurt, Oct. 31.

While the British press often comments sarcastically on the strained relations between West Germany and England, television at least is helping the two nations get on a better footing. And the Englishers are getting a constantly increased dosage of West German television shows.

Officials of BBC are currently in Frankfurt, dickering with the commercial tv outfit here about the rights to a charming musical comedy, "Too Young to Be Blond," which has just appeared on the West German screens.

And in the last few months, innumerable other West German television productions have been offered to the BBC viewers.

A documentary series "Africa Today," done by a German pair, Rolf Gillhausen and Joachim Heldt, warranted enthusiastic praise from the British papers as an unprejudiced examination of the nine African nations. It was a summer replacement for BBC's "Panorama" shows. More recently, the British have viewed a couple of German comedies, one from Cologne Television titled "Simple Laughable," and dubbed from German into English, and the similarly dubbed Hamburg-originated television show "In 80 Takes Around the World."

A German television production team, headed by Dietrich Koch of North German television, worked with a British group of politicians and publicists to prepare a series titled "London Diary," which was first offered on the German tv net, and subsequently shown in England even though it tackled such thorny problems as Germany's rearmament and the German troops being stationed in England.

And another Koch show, "As the Others See Us," is also being shown via the British commercial television outlet.

## 3-AGENCY TIE ON WEAVER SHOWS?

Sylvester L. (Pat) Weaver Jr. is reportedly working up plans on five "lavish" program innovations, which he hopes to place on one tv network or another and, presumably, then support with advertising coin from McCann-Erickson.

Oliver Treyz, prexy of ABC-TV, spoke to Weaver last week about at least one of the concepts, details of which remain a secret to the tv industry at large. What Treyz is understood to want is the Weaver-created stanza for one of the holes that is soon expected to open up in the ABC-TV prime time sked.

Besides getting the benefit of Weaver's thinking, ABC-TV subsequently stands a chance of getting some of the advertising coin controlled by Weaver's agency, McCann-Erickson.

It seems, furthermore, that any Weaver show that gets on the air this season or next stands a chance of getting at least partial advertising support from the Ted Bates and J. Walter Thompson agencies. Weaver, presently head of radio-tv for McCann and still head of its international setup, has a large collection of followers among top tv execs on Madison Ave., men who originally worked as "Pat's boys" when he was topper of NBC.

Dick Pinkham, program chief of Bates, and Tom McAvity, program boss at JWT, are old Weaver men.

While the three have "joked" about getting together, joke or no, McAvity and Pinkham will have a wether eye act for the Weaver show.

Whether Bates and JWT will go along in the final analysis, remains to be seen, but it is generally felt that Weaver's name still is magic on broadcast row. As a matter of fact, the minute the announcement was made that Weaver was returning to the program fold via McCann office, some rival Madison Ave. execs became overtly curious about any plans he might be whipping up.

For more than two years, Madison Ave., with an exception here and there, has been squeezed out of control of network programming. (Major exception is Procter & Gamble, which still owns some of the shows it sponsors.) If Weaver can "sell" one of his concepts to a network and ABC seems the hottest prospect, not only because of the reported Trazy-Weaver talk of last week but because these ABC and McCann execs have become buddy-buddy on a lot of points in the past several weeks, it augurs a substantial return to program power of McCann and maybe Bates and JWT. These three are among the largest houses on Madison Ave.

## McDermott Proposes All-Industry Meet to Curb Rising Production Costs; Gets Backing of Networks

Hollywood, Oct. 31.

An all-industry meeting to cope with the problem of skyrocketing television production costs will be proposed by Tom McDermott, executive veepee of Four Star, one of Hollywood's top telefilmeries. Move is to counter the threat of live tv, according to McDermott, who said, "unless the unions and guilds act soon to bring down prices on telepix, it will become more a reality than a threat that live tv will come back stronger than ever next season."

Following the industry meet, in which McDermott will be wholeheartedly supported by the three networks in his move to bring prices "down" to a reasonable level, discussions will be set up with leaders of studio unions.

## DuPont to NBC: Where Are Those Sun. Nite Ratings?

There is reportedly a fair amount of turmoil within the precincts of DuPont industries and its ad agency, BBDO, over the failure of the sponsor's "DuPont Show of the Week," Sunday nights on NBC-TV to catch on big with the audience ratings. It's understood that BBDO officials figured the 10-11 p.m. series of widely varied programs would average out at about an 18 rating, which so far hasn't been the case.

It was generally believed that DuPont and BBDO made the deal with NBC-TV for the Sabbath skein in an effort to build prestige. Obvious from the reports, however, is that the backers of the series want ratings as well, perhaps even more than prestige—since the series has generally been acclaimed as a real prestige package by critics and industry alike, and this BBDO must be aware of.

DuPont is in with NBC-TV for a solid 40 weeks just the same. It could be, although it's thought highly impractical since so many shows are already in preparation, that BBDO will request of NBC various format changes.

Seemingly obviated entirely is any chance for NBC-TV to increase further its already high budget on the show. The network fixed a budget for the shows, which the web owns, prior to the season and the budget was accepted by DuPont. Sponsor, it's speculated, could however fork up money of its own to hypo the package. Such things have been done before by agencies and advertisers, who don't own any actual equity in the programs they sponsor.

## France Is Asking: 'Whatever Happened To That Proposed 2d TV Network?'

Paris, Oct. 31.

A special parliamentary committee, appropriately called The Surveillance Group, wants to know what happened to that long planned second television web. Group has found it is not even mentioned in the '62 budget of the Radiodiffusion Television Française, the governmental body heading video under the Ministry of Culture.

The group has petitioned the government for a decision on the future of the second channel. Bruited about for years now, and announced for late '61 and then definitely early '62, it still looks up in the air, so to speak.

The new web was heralded as practically a reality and the main talks were about whether there would be any commercial aspects. Now the very existence of it seems to have become clouded again. Set manufacturers are also demanding action so they can go ahead with special new sets and adapters.

Another deputy wants to know why the new web has been designed for 625 lines over the 819 of the present setup. Now it seems that tests have shown that at least 18 months will be necessary before it could be put into use.

(Continued on page 64)

## Mitchell Leiser to GAC

Mitchell Leiser, former production manager for Goodson-Todman Productions, has been named director of programming at General Artists Corp. Appointment was made by Don W. Sharpe, prexy of GAC-TV.

Leiser, son of film producer Henri Leiser, was a various times, a CBS unit manager, and had been with Regency Films, the William Morris Agency and with film producer H. Diamant Berger. He'll operate in the fields of budget control and properties.

## 'African Queen' As Elkins Series; \$2,600,000 Cost

London, Oct. 31.

Hilliard Elkins left London last weekend for the Continent after finalizing arrangements for the production of a vidpic series based on the Humphrey Bogart-Katherine Hepburn starrer, "The African Queen." Rights to the property have been acquired from Sam Spiegel and C. S. Forrester, and it is aimed to put the pilot into

(Continued on page 64)

## Sam Jaffe To Moscow for ABC

ABC-TV is finally getting its man into Moscow. Sam Jaffe, who moved over to the ABC web after six years with CBS as reporter and editor, has received his accreditation papers from the Soviets and is slated to set up shop in Moscow the second week in November.

Jaffe's slot marks the first time that the ABC web will have a permanent bureau in Moscow. Up to now, it had been using stringers, but the web's news chief Jim Hagerty felt that a global news operation demanded a regular Moscow correspondent.

Jaffe speaks enough Russian to get by. He last was in the Soviet to cover the Russian reaction to the U-2 plane incident for CBS early last year.

ABC has also opened a permanent bureau in Rome with John Casserly heading up the office. Casserly comes to the network from the Hearst newspaper chain. In New York, Hagerty has also hired Fendall Yerxa, former managing editor of the N. Y. Herald Tribune, as a news correspondent. He'll have a roving assignment from the N. Y. base.

## Quigley & Heatter: 'Wanna Buy a Box?'

Network selling of shows assumes a variety of pitching forms. There's the pilot approach, the straight presentation with flip cards, and at times the name of the producer, writer, or star, written on a menu. Latter method, of course, requires some quick verbal acrobatics relaying the idea of the show or series.

In addition, there's the boxed method of producers Bob Quigley and Merrill Heatter, the duo responsible for "Video Village" and "Video Village Junior Edition," on CBS-TV. Quigley and Heatter, in presenting new game show ideas, dress a small replica of the set, build it up in arresting colors, and box it. At times some of the gadgetry is electrically controlled and moves, at other times an audio tape is utilized, and still other times, a film segment, if it's part of the show, is thrown on an available screen.

A flip of the belt unwraps the box and with the stage set, Heatter aided by Quigley, explain the game show to potential clients. Heatter and Quigley have a running gag going in their Coast office. "We sold boxes today," Heatter says. "Four boxes," Quigley adds.

The producing team is now an independent unit, under the Four Star banner. The boxes are custom built on the Coast and are flown to N.Y. for presentations. The boxed presentations are held to be so valuable that someone at the home office wanted to write on one of them "Danger. Artificial Lung. Handle With Care." Anything can happen in transit, the worrier warned.

Heatter and Quigley, now the "live" wing of Four Star, are in N.Y. presenting a number of projected "live" series. All of them are accented in the human interest, game, panel, comedy vein. Both are proud of the record of "Video Village" on CBS-TV, daytime, a success despite the possible low winnings for contestants, they underline.

Unlike the other two webs, CBS-TV, they state, has a maximum of \$2,500 either in cash or prizes that a contestant can win

in a game show. Feeling of the web, Quigley explains, is that no producer, director, or contestant would risk his reputation or livelihood for fixed winnings if the winnings are kept down.

Heatter turned on the tv set in his hotel suite to show what "Video Village" has to compete with. It was the morning hours, and there was "Price Is Right" flashing a glamorous limousine as a prize, against "Village's" \$115. "Imagine the suspense of the viewers if thousands of dollars was involved in 'Village,'" Quigley opined, his eyes flashing.

Heatter explained that he and his partner had to turn down a number of game show ideas submitted by pros because, for one reason or another, they felt that the submitted ideas were not rig proof. Four Star tieup, the producers stated, now gives them the film savvy and facilities to use for some of their shows.

How effective is their boxed selling?

"We were a small outfit when (Continued on page 48)

## 'Route 66' Invites A Chevy Detour

Hollywood, Oct. 31.

Three ad agencies with clients on CBS-TV's "Route 66" can't agree on whether the disputed segment of the hourlong series "To Walk With a Serpent" is worthy of air time. Campbell-Ewald has entered a protest for Chevrolet which was being studied by the network bosses in N.Y. Wendell Williams, Coast head of Leo Burnett agency (for Marlboro, has "deferred to the east" and the print was put under inspection. Betty O'Hara, veepee at Danco-Fitzgerald-Sample (for Sterling Drugs), said the have no objections to "Serpent" "even though it's not the best."

Williams said the show is controversial. CBS-TV network spokesman, though, said the episode will go on the air, although no air-date has been scheduled as yet.

Screen Gems, producer of the show, said that airing time has been postponed for three weeks. A Campbell-Ewald spokesman said that the show is beyond repair because of its low moral tone. "Serpent" deals with a halemonger, who creates a series of violences to draw attention to his cause.





# TV NEWS: FAD OR WAY OF LIFE?

## JFK Backs Educ'l TV

Washington, Oct. 31. Educational television has hearty White House support. At the conclusion of the National Assn. of Education Broadcasters convention here, President Kennedy dispatched a telegram to Leonard H. Marks, Assn. attorney, to be read to delegates.

First, the President recalled a statement he made last year: "The federal government should assist in expediting and accelerating the use of television as a tested aid in education in the schools and colleges in the nation and as a means of meeting the needs of adult education."

Then, the President said, he had this to add to that previous quote: "This Administration actively supports suitable legislation aimed at this objective. We are all very much in your debt for your tireless efforts in behalf of educational broadcasting. It merits the support of all of us."

## Sonny Fox Sees FCC Chairman As A 'Very Influential Advance Man'

By HERM SCHOENFELD

FCC chairman Newton N. Minow may propose, but the advertisers will continue to dispose of kiddie shows on television just as they have always done if they don't sell. That's the hardboiled approach of Sonny Fox, veteran performer-producer in the juvenile field who now is riding with seven hours of programming on WNEW-TV, N.Y., and the ABC network.

Minow's barrage against the industry for failing to provide quality programs for children is, according to Fox, an angry broadside that fails to pinpoint the target or provide any specific solutions. Minow, Fox said, has also not sufficiently discriminated among the various layers of children viewing television and the needs of each age bracket. "However, what Minow has done," Fox said, "is to create a new climate in which the broadcasters and sponsors are more receptive to constructive ideas in the area of children's programming. He's been a very influential advance man for us."

The trick is to come up with an idea that is attractive to kids, acceptable to parents and saleable to advertisers. "It's easy enough to get hurrahs from parent-teachers groups about a show and even line up a 13-week advertising cycle," Fox said, "but without long-range audience impact, the good intentions will not prevail very long in a medium that's basically commercially motivated."

Fox, who has launched a new half-hour series, "On Your Mark," on the ABC-TV web except in New York where WNEW-TV carries it, is attempting to inject educational angles into a format that's basically entertainment. This is distinguished from a show like "One, Two, Three, Go" on NBC-TV which is an entertainment overlay on a public affairs approach. Fox believes both techniques can work if the substance of the show is right. Fox, incidentally, was associated with the NBC.

(Continued on page 64)

## Snake-Resistant Ghana TV Set

Ottawa, Oct. 31. Resistance to earthquakes, snakes and insects are among specifications for buildings on Ghana's upcoming 14-station television network. The new web is designed by Canadians and tenders for construction are due to go out this month, internationally.

All buildings are to be earthquake-resistant and structures in rural areas will stand on columns to discourage snakes and insects, it is reported by N. J. Pappas & Associates, Montreal consulting engineers. Pappas got the nod last year. Flew to Ghana to collect information, returned to Montreal to plan the layout. Aided by maps, he finished in 15 weeks. On his suggestion, 20 men will be shipped to Canada for training and practical experience. Canadian Broadcasting Corp. has loaned technical and programing experts to Ghana for two years for the web.

## GETTING QUALITY MAJOR PROBLEM

By ART WOODSTONE

Has news become as much a fad as, say, comedians once were, or quizzes or westerns or situation comedies? At NBC-TV and CBS-TV there are executives concerned about this question. To them it's far more than academic, because trends inevitably end.

In some instances they fear, in others they firmly believe, that whatever the reasons for the great upbeat in network tv news, the networks' top management and top advertisers are more interested in quantity than quality. Actually, some say, it's virtually impossible to maintain quality since so much "non-entertainment" programming is being done today.

As high as the various web news budgets have gone in the wake of Minow's "wasteland" charges and in the presence of the attention-getting strain on world peace, they evidently are not high enough to insure quality, if indeed money can ever insure quality. Moreover, there just isn't enough manpower or time of day to insure the production of quality news material all the time.

Worse yet—and this is an attitude that has yet to be proved beyond doubt—is the feeling that the network toppers really don't care, just so long as some manner of numerical superiority can be achieved to impress both the viewers and Washington. There are those who believe that Newton Minow, the FCC chairman, is himself interested mostly in seeing more news on the air. It's natural to assume that Minow would like it all to be good, but unaware perhaps of the fantastic involvements and problem-making situations attendant on news programming, his exhortations for this kind of important tv don't carry with them cautions that it ought to be of high quality too. (It is, someone recently alleged, all too easy to assume that news, of whatever quality, is important and good, though this may be true, considering a school of thought that as bad as news might be it is better than the best action-adventure program.)

There are signs of fadism in tv news. For one thing—and this is almost always a clue that the "fad is in," the "trend" is on, and the "kite is flying high"—the top brass at each web is intensely concerned with the situations of rival news departments evidenced by such questions as: "Do you think they're going to catch up with us?" or "How do you think we stand relative to NBC (CBS or ABC, depending on who phrases the query)?"

"The fussing with quality, once the mark of the craftsman in my field," observed a news exec last week, "is just not demanded anymore." While CBS' Fred Friendly,

(Continued on page 60)

## 'Camouflage' Newest Merchandise Entry; 250,000 Sales by Xmas

"Camouflage," ABC-TV's daytime strip, is the latest game show to be merchandised via the toy counters. The game, which is being marketed through Milton Bradley Game Co., has an initial order of 110,000 at \$3.98 apiece and is expected to hit about 250,000 copy sales by Christmas. Jerry Hammer Productions and ABC split the royalties, which is generally around 5% of the distributors' price.

Still the kingpin in the merchandising games is "Concentration," which grossed some \$3,000,000 in sales last year. Goodson-Todman, packagers of "Concentration," has launched a special department to develop games. Even such defunct tv shows as "The Tac Dough" and "Twenty One" are still around in game form.

## FCC Okays WNTA Shift to Educ'l TV But Puts Adjacent States on Alert To Serve Local Needs of Jersey

### FM: 'Mass & Class'

Chicago, Oct. 31. FM Broadcasting System, the FM "network" which is a subsidiary of Keystone Broadcasting System, has revamped its station lineup to include 34 stations in the 26 markets where FM penetration is allegedly greatest. Markets such as Baltimore, Chicago, New York, Cleveland, Detroit, Minneapolis, St. Louis and San Diego each have access as FMBS affiliates.

According to John Hartigan, national sales manager for the FM web, the stations represent a penetration of 44% of the national total of FM homes. The average spendable income in these homes, he avers, is \$7,763 per year, described as "very high."

New concept of FMBS will be "mass and class." Hartigan is recommending a soft-sell approach in advertising copy for the medium. "FM itself gives the quality and the climate," he says.

Washington, Oct. 31. Spurning the hue and cry raised by New Jersey officials, Federal Communications Commission has okayed the switch of WNTA-TV (Channel 13) from Newark to New York City to become the area's first VHF educational outlet.

As a mollifying gesture, however, the Commission specified that the new owner, Educational Television for the Metropolitan Area Inc., maintain adequate studios in Newark. It also said New York, Pennsylvania, and Delaware tv stations were being put on notice that they have a duty to serve the local needs of Jerseyites falling in their service areas. WNTA-TV's transfer leaves the state without a VHF assignment it can call its own.

"The action greenlighting the \$6,200,000 sale to ETMA, a non-stock corporation chartered by the Board of Regents of New York U., takes care of the New York end of FCC's proposal to make one VHF channel in both New York and Los Angeles into a teach-see outlet. Fate of one of the seven L. A. commercial stations on the VHF band is still to be decided."

With the approval of the transfer, FCC formally denied petitions by the New Jersey Attorney General on behalf of Gov. Robert B. Meyner and other state brass, and organizations opposing the deal.

Commission approval, which is subject to Court appeal with Commissioner John Cross dissenting on grounds a hearing should have been held.

Estimating its expenses in addition to the purchase price, at \$300,000, ETMA plans to raise \$4,900,000 from foundations and individuals and \$2,500,000 from business, including the three networks, Metropolitan Broadcasting Corp. and RKO General. ETMA was granted its request to have main studios in New York City. The transmitter will remain on the Empire State Bldg.

The FCC opinion asserted that the most obvious benefit to be derived from the switch will be the first comprehensive VHF non-commercial educational service; the station proposes to provide "to more than 15,000,000 people embraced in its service area. FCC said:

"The grant would result in bringing a new specialized educational and cultural format to this area, without in any way being in derogation of the local needs of Newark and its surrounding area."

"WNTA-TV is now serving the metropolitan area generally with its standard commercial format, and Newark's needs with specific programming. The practical effect of the assignment would be that as to the programming directed to the entire metropolitan area ETMA's specialized non-commercial educational format would be substituted for WNTA-TV's general."

(Continued on page 62)

## 'Empire' Favored As NBC-TV's Wed. Entry for '62-'63

The NBC-TV master plot for Wednesday nights next season, now that "Wagon Train" has agreed to travel north from 30 Rockefeller Plaza to 66th Street in Manhattan, will probably include a new hour-long telefilm series called "Empire."

"Empire," it's safe to say, is presently the hottest prospect NBC has for the 7:30-8:30 p.m. key slot in the '62-'63 season. It is to be produced for NBC by Screen Gems if current negotiations are carried to completion. There are still other plans being mulled, however.

"Empire" is said to be another western, this one concentrating on a powerful family in the Southwest, kind of similar, it would appear, to Edna Ferber's "Giant," which was made into a feature a few years ago by George Stevens via Warner Bros.

## WHEELING STEEL COIN FOR 'MEET THE PRESS'

"Meet the Press"—for the first time in two years—will have a network sponsor when, beginning next March 11, the NBC-TV weekly half-hour news interview picks up alternate halves for a 20-week period from Wheeling Steel.

Wheeling Steel hasn't made a major broadcasting buy, it's recalled, since two decades or so ago when the steel maker owned an item on radio called "Wheeling Steelers."

"Press" runs on a limited NBC-TV network, Pan-American Airways was the last network sponsor for the Sunday news show.

## Shulton's Holiday Buy

Shulton Inc., men's toiletries firm, has signed for saturation sponsorship of a group of CBS-TV programs during the Christmas season.

Deal, through Wesley Associates, calls for participations in "I've Got a Secret," "Checkmate," "Investigators," "Eyewitness," and "CBS Reports." Kickoff date of the minute buys is Dec. 14 and continues through Dec. 21.

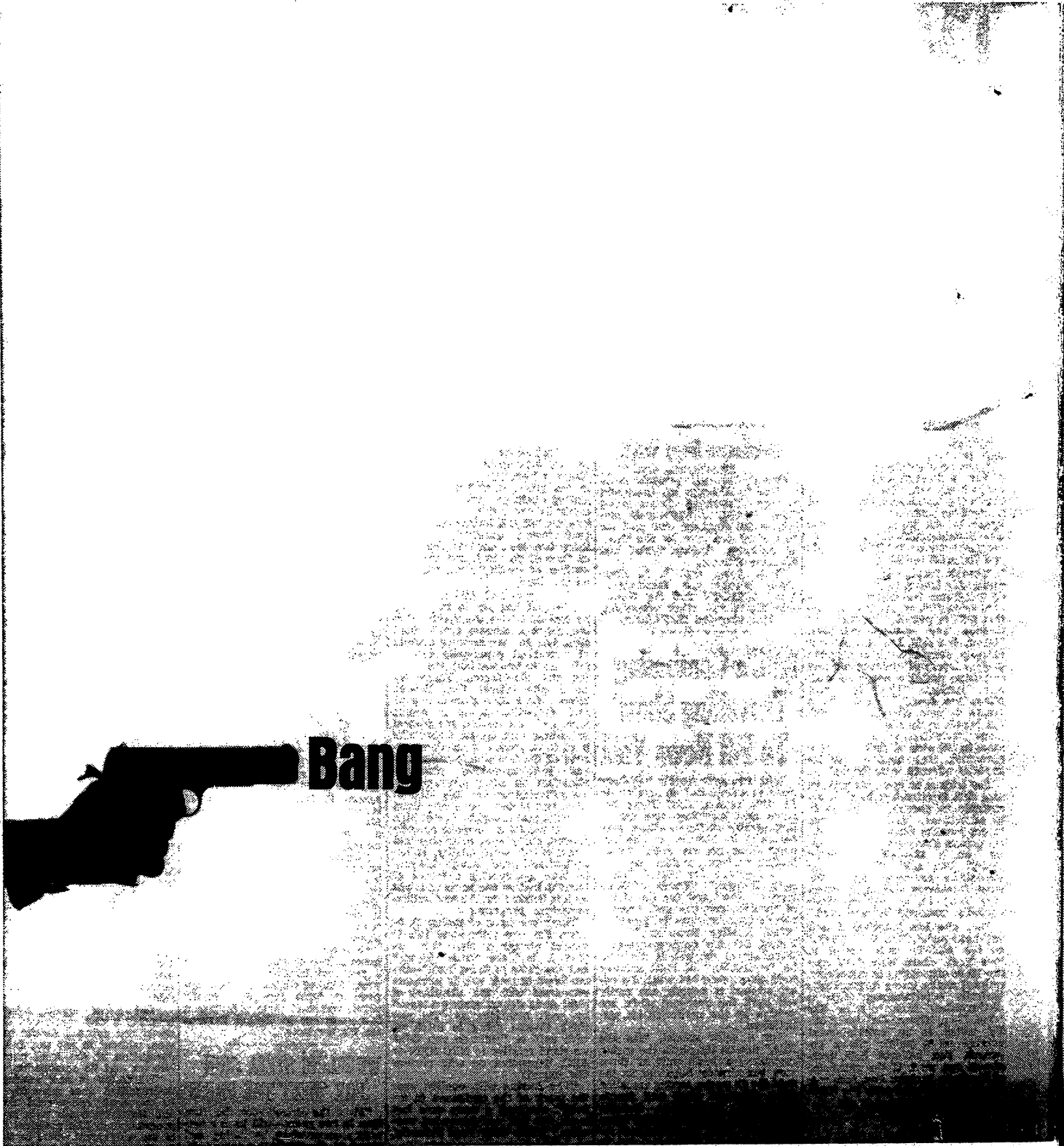
In daytime, Armstrong Cork bought 22 minutes in the morning plan for the months of November and December.

## Cities Service Buys 3 Specials

Cities Service Oil, which hasn't had a network show since 1950 and the days of "Band of America," has bought three specials on NBC-TV for this season.

They're all going under the banner of "Highways of Melody," with Gordon MacRae as frontier, and they'll fill three holes in the 10-11 p.m. spot 'here the DuPont Sunday series is most of the time.

Dates for the three CCOanzas are Dec. 3, and 31 and April 22. Originally, NBC-TV hoped to fill the three time periods with NBC News' "White Paper" series, but the web was unable to come up with a sponsor.



# Bang Bang Bang



New type audience-slayer.

**Target: The Corruptors** knocks off largest share of audience of any new show on any network.\*



Out of the files of Lester Velie, crusading reporter whose stories have triggered Kefauver and McClellan Committee probes, comes this new kind of show--packed with public service as well as public suspense.

Starring Stephen McNally as a corruption-hunting newsman, Target: The Corruptors has streaked to immediate success. It now tops all new shows in share of audience and has, in happy conjunction with such established favorites as The Flintstones and 77 Sunset Strip, made ABC-TV the No. 1 network on Friday night.†

ABC TELEVISION

\*Source: Nielsen 24 Market TV Report. Average audience, week ending October 22, 1961. †Friday 7:30 to 11 PM.



# CRAZY-QUILT SCHEME KAPUT

## The British Are Coming

London, Oct. 31. U. S. fall season flops have heartened British vidfilm salesmen who hope to enter midseason schedules on one of the networks—or at best in syndication. All four British major commercial contractors are in the market and so, too, is BBC-TV. Top British executives Hke Ronald Waldman (BBC-TV Promotions); Sidney Bernstein (Granada-TV) and Macgregor Scott (Associated British-Pathé/ABC-TV) have made—or are making—"selling" trips to America.

On-the-market shows range from Associated Television's hour-long "Jo Stafford Specials" through BBC's "Inspector Maigret" to ABC-TV's religious trek, "Journey of a Lifetime."

## Quaal Sees Danger in All-UHF Shift Of Repeating Downgraded AM Story

Chicago, Oct. 31,

Ward L. Quaal, exec veepee of WGN Inc., is sounding a note of caution to the Federal Communications Commission to think carefully about any proposals to shift all VHF stations to the UHF band for the sake of new channel allocations. Citing post-World War II radio as an example of how a medium will grow mediocre through too much competition, Quaal warns that with too many tv stations there would be "a lack of program control through a shortage of good programming." We would see the television industry fall to an alltime low in program standards, he says.

Through its carelessness with radio frequency allocations, the FCC has become the midwife of the rock and roll formula and other cheap pursuits in radio programming." Quaal told a gathering of the Junior Chamber of Commerce here last week. He described the broadcast industry as one in which increased competition does not necessarily mean a better product for the consumer.

The WGN and KDAL Inc. chief-tain also expressed concern over the present FCC's flirtations with prior restraints in its otherwise honorable attempt to upgrade programming. Quaal said he believed the Commission should be able to determine whether or not a station is serving in the public interest through "an examination of the balance of its programming." He submitted as a for-instance that, in his opinion, the repetition of the top 40 tunes of the day, day in and day out, was not a service in the public interest.

"Also," he said, "the Commission should support, by every possible means at its command, the splendid instrument of self-regulation inherent in the NAB Television Code."

## SAG Hits Lag On Rerun Residuals

Hollywood, Oct. 31.

Screen Actors Guild here says that tv film producers and distributors are slow in meeting residual payments to actors on reruns.

The union has notified its members, many of whom have complained about the delays, that it'll take action to force compliance with Guild contract provisions demanding, "prompt" rerun payments, once it has time to assemble the facts.

Some of the producers in telefilm are delaying the residuals "from six to 12 weeks," according to SAG, which also acknowledges a slowdown in its own offices in getting out rerun paychecks. This, the union says, is due to the construction work going on to enlarge SAG's Hollywood headquarters. By Jan. 1, SAG expects office procedures to be back on schedule. Presently, the checks are going out not more than eight days after they are received.

## NBC-RKO STATION SHUFFLES KO'D

Washington, Oct. 31.

Federal Communications Commission will get the official word shortly that there'll be some changes made in the NBC-RKO General crazy quilt broadcast scheme.

Legal reps for San Francisco-Oakland said today (Tues.) they expect to file a petition, possibly in the next week or two, notifying FCC that its \$7,000,000 sale of KTVU-TV to NBC is off. Petition will ask for permission to withdraw the sales application.

Unless NBC cooks up a new plan, the expiration of the KTVU-TV deal nixes the sale of WRC-AM-FM-TV, NBC's o&o Washington outlets, to RKO General. This \$11,500,000 transaction hinged on the San Francisco purchase.

An NBC spokesman here said he anticipated that the web will make some kind of notification to FCC about its end of the deal, but was not sure what.

The KTVU-NBC transaction was one of the most controversial of those making up the cross-country sale-swap package initiated by NBC after it was ordered to give up its Philadelphia properties. KRON-TV, owned by the San Francisco Chronicle, and present NBC affiliate, raised anti-trust objections and, in a further effort to squelch the sale whereby it would lose its affiliation, filed for Washington's Channel 4, now occupied by WRC-TV, Westinghouse, on behalf of KPXX, San Francisco, which has been fighting the KTVU-TV deal also, and the Chronicle have both been made parties to the multi-phase hearings scheduled by FCC on the NBC-RKO package.

FCC, in setting the hearings, said among other things, it would look into the agreement between San Francisco-Oakland and other contenders for Oakland Channel 2, whereby the losers dropped their appeals from the Commission's award to the Chronicle. Commission said it would look into whether the would-be sale constituted trafficking in licenses also.

## WABC'S 'ME, TOO' ON ELECTION NIGHT

Having skipped the primary, WABC, tv and radio, will be in the election night picture next Tuesday (6) with full coverage of the New York mayoralty and New Jersey gubernatorial contests. ABC's news department, under news chief John Madigan, is supplying the manpower for the web's radio and tv flashing. Coverage will start at 7 p.m. and will run to 9 p.m. when it's figured the results will be in.

On tv, Bill Shadell and Scott Vincent will be anchorman working out of the news studio where William H. Lawrence will be on hand for commentary and analysis. Tom O'Brien will handle the returns for radio with an assist from Lawrence. There'll also be pickups from the Wagner, Lefkowitz and Gerosa headquarters in New York and from the Mitchell and Hughes headquarters in New Jersey.

## Krantz Shift on Tap

Steve Krantz, now in charge of Screen Gems Canadian sales operation, might be moved back to the distributor's New York operation shortly as chief aide to SG international topper Lloyd Burns.

Krantz was once in the program development area for SG in N.Y. and before that was program boss for WNBC-TV (then WRCA-TV), N.Y.

## Transfilm Ups Huston

Transfilm-Caravel's new veepee Robert Klaeger (appointed two weeks ago) has upped William E. Huston to veepee in charge of all sales.

Huston has been Transfilm's veepee in charge of tv commercial sales.

## Official Films' \$54,436 Net Profit, Prexy Seymour Reed Sez He's Staying

### Fadeout

A gag version of syndie's future is being banded around in the Martini circle. With sales personnel and firstrun product dwindling, the touted forecast is that in years to come, station execs will stage periodic buying visits to N. Y.

Few remaining syndicators with firstrun product will sit in their offices, begging off pleas for lunch, a visit to the racetrack, topped off by an evening show and a wee hear visit to nightclubs. To please for an appointment, the surviving syndicator will respond: "Don't call me. I'll call you."

Official Films last week reported net earnings of \$54,436 for the fiscal first quarter ended Sept. 30 and outlined management's stock ownership for stockholders at the syndication firm's annual meeting.

Rundown of exec stock holdings was apparently made to settle the rumors that Prexy Seymour Reed was leaving, which arose after the company filed a Sept. 26 registration statement with the Securities Exchange Commission calling for sale of 65,000 shares by officers (rumors had reached general stockholders, since one at the meeting questioned Reed on the possibility of his anking. Not so, said Reed. "This is an industry of rumor").

A revised registration was filed with SEC Oct. 16, and, although it has not yet been processed by the agency, it shows that the 65,000 shares up for sale have now been excluded. The withdrawn stocks include 5,100 shares owned by Reed and 29,900 he has option to; Stanley Mitchell, 5,000 owned; Frederick R. Raycroft, 15,000 owned; and Robert and Mary Sanford, 5,000 owned.

Total offering after the Oct. 16 revision is 232,086 shares, owned primarily by Don Sharpe (103,375 out of 209,089 owned) and Warren Lewis (50,953 out of 103,781 owned). Coast producers—who earlier this year made a stock-film swap with Official involving three off-web tv series. Lewis and Sharpe are offering other shares via firms they own.

At the annual meeting, Reed said evidence of management's confidence was reflected in increasing stock ownership last year totaling 266,000 shares, plus another 381,000 shares held by an investment company in which board members were major stockholders. Officer holdings have increased 318,000 shares this year, for a total of 965,000.

Okayed at the session was an increase of common stock from 3,000,000 to 5,000,000 shares for use in future Official deals.

## 'Emmy Lou' As Filmways Entry

Hollywood, Oct. 31.

Filmways has acquired tv rights to the comic strip, "Emmy Lou," now running in 167 papers, and will develop it as a half-hour comedy series for next season. Al Simon produces from a pilot script to be written by Ben Starr and Bob O'Brien.

Purchase of the Marty Links character was inspired, both by the success of "Hazel," a one-panel comedy figure, and the plan of Martin Ransohoff, filmways prexy, for a heavier concentration on situation comedy.

## CKVL'S \$200,000 FOR TALENT BUILDUP

CKVL, Montreal bilingualer that has continued to feature live talent shows against the advent of two vide@ stations, has paced with l'Union des Artistes for minimum spending talent of \$200,000 a year for the next two years.

Agreement covers announcers, writers, directors, musicians, singers and actors. Now in its 15th year, CKVL has built a big following in the heart of French Canada via live talent shows—daily local soap operas, variety shows musical programs and spreads featuring young aspiring show biz talents.

Owned by Jack Tietelbaum, CKVL operates two 24-hour outlets, and has recently received a government okay to boost the power of the AM operation from 10.2 to 307 kw's. FM station plans stereo concert broadcasts in the near future.

## CBS Films: 'In Chi They Love Us' With 20 Entries Going

Chicago, Oct. 31.

CBS Films is running hot in Chicago, with 20 of its syndicated properties sold in this four-station town. According to Hank Gillespie, who heads the midwest office, this numerically tops all competing syndie houses in the market currently, so far as series (not feature film libraries) are concerned. It's also the best record for CBS Films in any four-station market.

Company has 21 properties going in New York, but that's a seven-station market with clearly more opportunity for syndie sales than Chi. By contrast, CBS films has only 14 shows sold in Los Angeles, which also has seven outlets.

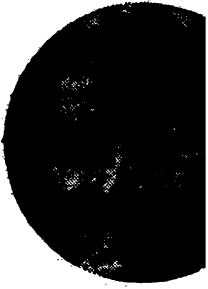
Naturally, the Chi independent, WGN-TV, is any syndication house's best customer here. CBS Films has 10 shows on that station, including two strips. WNBQ, the NBC station, has bought five, and WBKB two, including one strip. The CBS station, WBBM-TV, has "Trackdown" and syndicated newswif. Gillespie is including "At Random" in the tally, because CBS Films is representing the show, but technically it's not a sale. The show originated on WBBM long before it was offered for syndication.

With 20 properties accounted for CBS Films' available firstrun catalog is down to three shows which haven't found placement in Chicago. Those are "Air Power," "Wanted Dead or Alive" and "World of Giants." There are also about 10 series available, Gillespie says, that have had at least one syndie exposure in this market.

## KMOX-TV IN BID TO STIMULATE READING

KMOX-TV, CBS-TV o&o here, has begun a tv reading service designed to stimulate reading by local students and assist them in selecting tv programs. St. Louis city and county school systems and the public library systems are giving their full cooperation to the project which provides students with reading lists based on the content of selected tv programs broadcast by KMOX-TV.

Initial reading lists, covering both network and local programs, were based on such shows as: "Eisenhower on the Presidency," "The Water Famine," both "CBS Reports"; "The Dispossessed" (Westinghouse Presents); "East Berlin Refugees" (Armstrong Circle Theatre); "Hungary Today" (Twentieth Century); two KMOX-TV pubaffairs series, "Montage," and "Wildlife" and two feature films from the station's "Young People's Theatre" series. A total of 250 book titles were suggested for these nine programs.





**One great after another... night after night, after night, after night.....**

Like Eddie Albert, Cannonball Adderley, Paul Anka, Count Basie, Richard Dyer Bennett, Jim Backus, Tony Bennett, Monica Boyar, Shelley Berman, Theodore Bikel ☆ Joan Blondell, Richard Boone, Doctor Albert Burke, Abe Burrows, Oleg Cassini, Betty Comden and Adolph Green, Irwin Corey, Sam Cooke and Joyce Davidson ☆ Matt Dennis, Phyllis Diller, Bradford Dillman, Carl Foreman, Anita Gillette, The Grandison Singers, Harry Golden, Lionel Hampton, Woody Herman and Sterling Hayden ☆ Charlton Heston, Tab Hunter, Will Holt, George Jessel, Chubby Jackson, T. C. Jones, Gene Krupa, Eartha Kitt, Piper Laurie and Elsa Lanchester ☆ Art Linkletter, Leonard Lyons, Gerry Mulligan, Vaughn Monroe, Julie Newmar, Hugh O'Brian, Terrence O'Flaherty, Dick Powell, Otto Preminger, Leontyne Price and Roger Price ☆ Tony Randall, William L. Shirer, Mickey Spillane, Jule Styne, Leopold Stokowski, Gore Vidal, Mike Wallace, Andy Williams, Dana Wynter and many more!

**"PM EAST" & "PM WEST"**

11:15 pm Mon thru Fri on the Westinghouse Broadcasting Company stations in: Boston WBZ-TV 4 / Baltimore WJZ-TV 13 / Pittsburgh KDKA-TV 2 / San Francisco KPIX 5 / Cleveland KYW-TV 3 / also seen in New York on WNEW-TV 5 (11:10 pm) / Dallas WFAA-TV 8 (11:35 pm) / Los Angeles KTTV 11 (11:30 pm) / Washington, D. C., WTTG-TV 5 (11:00 pm) / Harrisburg, Pa., WHP-TV 21 (11:15 pm) / York, Pa., WSBA-TV 43 (11:15 pm) WESTINGHOUSE BROADCASTING COMPANY, INC. ©







## Why WWL-TV bought Seven Arts' Volumes 1 and 2

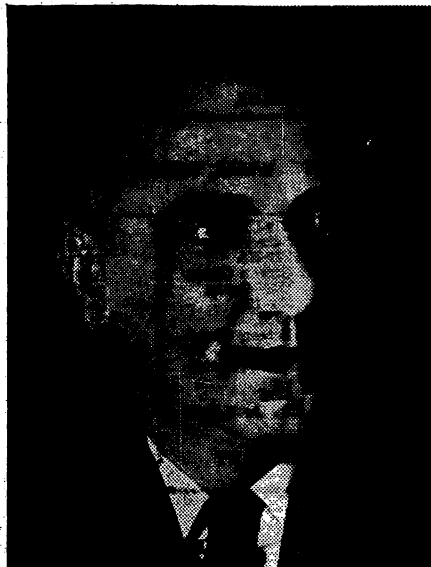
Says Robert Guy:

"Seven Arts Volumes 1 and 2 are the best over-all feature film packages I've ever seen. They have universal audience appeal, but there's an additional reason we bought them. We want especially to attract the young marrieds of this market. Warner's 'Films of the 50's' bring them

# THE STARS THEY KNOW

which have special appeal to the younger generation."

Robert Guy, Program Director  
WWL-TV, New Orleans, Louisiana



Warner's films of the 50's...  
Money makers of the 60's



A SUBSIDIARY OF SEVEN ARTS PRODUCTIONS, LTD.  
NEW YORK: 270 Park Avenue YUkon 6-1717  
CHICAGO: 8922-D.N. La Crosse, Skokie, Ill. ORchard 4-5105  
DALLAS: 5641 Charlestown Drive ADams 9-2855  
L.A.: 232 So. Reeves Drive GRanite 6-1564—STate 8-8276

For list of TV stations programming Warner Bros. "Films of the 50's" see Third Cover SRDS (Spot TV Rates and Data)

# VARIETY-ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study to help of the top ten syndicated shows in the same particular market. This week 35 different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting complete programming in the particular slot, etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media

buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every market in the U. S.

(\* ARB's May-Sept. 1961 survey covered a multi-week period. Syndicated shows sharing one of the weeks with an alternating or special program are listed, with the multi-week rating of all programs in the time period given.

## SEATTLE-TACOMA

STATIONS: KOMO, KING, KIRO, KTNT, KTVW. \*SURVEY DATES: MAY 15-JUNE 11, 1961

TOP TEN NETWORK SHOWS			TOP SYNDICATED PROGRAMS			TOP COMPETITION		
RK.	PROGRAM-DAY-TIME	STA.	RK.	PROGRAM-DAY-TIME	STA.	RK.	PROGRAM	STA.
1.	Real McCoys (Thurs. 8:30-9:00)	KOMO	1.	Death Valley Days (Wed. 7:00)	KING	1.	Rescue 8	KIRO
2.	My Three Sons (Thurs. 9:00-9:30)	KOMO	2.	Bold Journey: JFK (Thurs. 7:00)	KOMO	2.	Bros. Bran; Lyles Pto.	KOMO
3.	Hawaiian Eye (Wed. 9:00-10:00)	KOMO	3.	Mr. Ed (Mon. 7:00)	KOMO	3.	Lock-Up	KING
3.	Roaring 20's (Sat. 10:00-11:00)	KOMO	4.	Manhunt: JFK (Tues. 7:00)	KING	4.	Sea Hunt	KING
3.	77 Sunset Strip (Fri. 9:00-10:00)	KOMO	5.	Huckleberry Hound (Thurs. 6:00)	KING	4.	Expedition	KOMO
4.	Donna Reed (Thurs. 8:00-8:30)	KOMO	6.	Blue Angels (Fri. 7:00)	KING	5.	Dateline	KOMO
4.	Untouchables (Thurs. 9:30-10:30)	KOMO	6.	Sea Hunt (Mon. 7:00)	KING	6.	Champ Bowling	KOMO
5.	Alfred Hitchcock (Tues. 8:30-9:00)	KING	6.	Champ Bowling (Fri. 6:30)	KOMO	7.	Mr. Ed	KOMO
5.	Lawrence Welk (Sat. 9:00-10:00)	KOMO	6.	You Asked For It (Tues. 6:30)	KOMO	7.	Huntley-Brinkley	KING
5.	Wagon Train (Wed. 7:30-8:30)	KING	6.	Yogi Bear (Mon. 6:00)	KING	8.	Early Edition	KING
						9.	Blue Angels	KING
						10.	Huntley-Brinkley	KING
						11.	Early Edition	KING
						12.	Dateline	KOMO
						13.	Eve Report	KOMO

## GR'NVILE-ASHVILE-SPA'TANB'G

STATIONS: WFBC, WSPA, WLOS. \*SURVEY DATES: MAY 15-JUNE 11, 1961

1. Price Is Right (Wed. 8:30-9:00)	WFBC	1. Sea Hunt (Mon. 7:00)	WFBC	1. Cousin Bud	WSPA
2. Wagon Train (Wed. 7:30-8:30)	WFBC	2. Manhunt (Thurs. 7:00)	WFBC	2. Early Show	WLOS
3. Wells Fargo (Mon. 8:30-9:00)	WFBC	3. Third Man (Wed. 7:00)	WFBC	3. Esso Rpt; Wea.	WLOS
3. Gunsmoke (Sat. 10:00-10:30)	WSPA	4. Jeff's Collie (Mon. 6:00)	WFBC	4. Early Show	WLOS
4. Bachelor Father (Thurs. 9:00-9:30)	WFBC	5. Brothers Brannigan (Tues. 7:00)	WFBC	5. Esso Rpt; Wea.	WLOS
4. Ernie Ford (Thurs. 9:30-10:00)	WFBC	6. Quick Draw McGraw (Wed. 6:00)	WFBC	6. Amos & Andy	WSPA
5. Laramie (Tues. 7:30-8:30)	WFBC	7. Huckleberry Hound (Thurs. 6:00)	WFBC	7. Early Show	WLOS
5. Thriller (Tues. 9:00-10:00)	WFBC	7. Two Faces West (Fri. 7:00)	WFBC	7. Early Show	WLOS
6. Hitchcock (Tues. 8:30-9:00)	WFBC	8. Mike Hammer (Thurs. 10:30)	WFBC	8. Rescue 8	WSPA
6. Have Gun, Will Travel (Sat. 9:30-10)	WSPA	8. Yogi Bear (Tues. 6:00)	WFBC	9. Lock-Up	WLOS
6. Real McCoys (Thurs. 8:30-9:00)	WLOS			10. CBS; Nation	WSPA
6. Andy Griffith (Mon. 9:30-10:00)	WSPA			11. Amos & Andy	WSPA
				12. Early Show	WLOS

## ST. LOUIS

STATIONS: KTVI, KMOX, KSD, KPLR. \*SURVEY DATES: MAY 15-JUNE 11, 1961

1. My Line (Sun. 9:30-10:00)	KMOX	1. Two Faces West (Thurs. 9:30)	KSD	62. Silent; Kovak	KTVI
2. Gunsmoke (Sat. 9:00-9:30)	KMOX	2. Sea Hunt (Fri. 10:00)	KTVI	63. News; Weather	KMOX
3. Andy Griffith (Mon. 8:30-9:00)	KMOX	3. Trackdown (Sat. 9:30)	KMOX	64. Jack Paar	KSD
4. Red Skelton (Tues. 8:30-9:00)	KMOX	4. Death Valley Days (Sat. 9:30)	KSD	65. Eye On St. Louis	KMOX
5. Candid Camera (Sun. 9:00-9:30)	KMOX	5. Dangerous Robin (Sun. 10:00)	KTVI	66. Death Valley Days	KSP
6. Danny Thomas (Mon. 8:00-8:30)	KMOX	5. Popeye (Sat. 11:30)	KMOX	67. Wrestling	KPLR
6. Garry Moore (Tues. 9:00-10:00)	KMOX	6. Huckleberry Hound (Thurs. 6:00)	KTVI	68. Trackdown	KMOX
7. Jack Benny (Sun. 8:30-9:00)	KMOX	7. Highway Patrol (Tues. 9:30)	KTVI	69. News Spec	KMOX
7. Groucho Marx (Thurs. 9:00-9:30)	KSD	7. Yogi Bear (Wed. 6:00)	KTVI	70. News; Weather	KMOX
7. Untouchables (Thurs. 8:30-9:30)	KTVI	7. Lock-Up (Wed. 9:30)	KSD	71. Detec Diary	KSD
				72. St. Louis Hop	KSD
				73. News; Weather	KTVI
				74. Huntley-Brinkley	KSD
				75. Moore	KMOX
				76. Report; Weather	KMOX
				77. Huntley-Brinkley	KSD
				78. Naked City	KTVI

## WASHINGTON D.C.

STATIONS: WRC, WTTG, WMAL, WTOP. \*SURVEY DATES: SEPTEMBER 8-28, 1961.

1. Gunsmoke (Sat. 10:00-10:30)	WTOP	1. Dang Robin; Thriller (Mon. 10:30)	WRC	33. Peter Gunn	WMAL
2. 77 Sunset Strip (Fri. 9:00-10:00)	WMAL	2. Champ Bowling; F.B. (Sat. 4:00)	WMAL	34. Sat. Playhouse	WRC
3. Have Gun, Will Travel (Sat. 9:30-10)	WTOP	3. Tombstone Territory (Wed. 7:00)	WRC	35. Rescue 8	WTOP
4. Flintstones (Fri. 8:30-9:00)	WMAL	3. Rescue 8 (Wed. 7:00)	WTOP	36. Tombstone Territory	WRC
5. Twilight Zone (Fri. 10:00-10:30)	WTOP	3. Death Valley Days (Mon. 7:00)	WRC	37. Report	WMAL
6. My Three Sons (Thurs. 9:00-9:30)	WMAL	4. Lock-Up (Tues. 7:00)	WRC	38. Cannonball	WTOP
6. Perry Mason (Sat. 7:30-8:30)	WTOP	4. Phil Silvers (Thurs. 7:00)	WRC	39. Report	WMAL
7. Real McCoys (Thurs. 8:30-9:00)	WMAL	5. Huckleberry Hound (Thurs. 6:30)	WTTG	40. Spotlight; CBS News	WTOP
8. Price; Bishop (Wed. 8:30-9:00)	WRC	6. Whiplash; Americans (Mon. 7:30)	WRC	41. Cheyenne	WMAL
9. Untouchables (Thurs. 9:30-10:30)	WMAL	6. Three Stooges (Mon-Fri. 6:00)	WTTG	42. Early Show	WTOP
		6. San Francisco Beat (Fri. 7:00)	WTOP	43. Burns & Allen; Broken	WRC
		6. Mr. Magoo (Fri. 7:00)	WTTG	44. Report	WMAL
		6. Cannonball (Tues. 7:00)	WTOP	45. Huntley-Brinkley	WRC
		6. Divorce Court (Mon. 8:00)	WTTG	46. Lock-Up	WRC
				47. Cheyenne	WMAL
				48. Surfside 6	WMAL

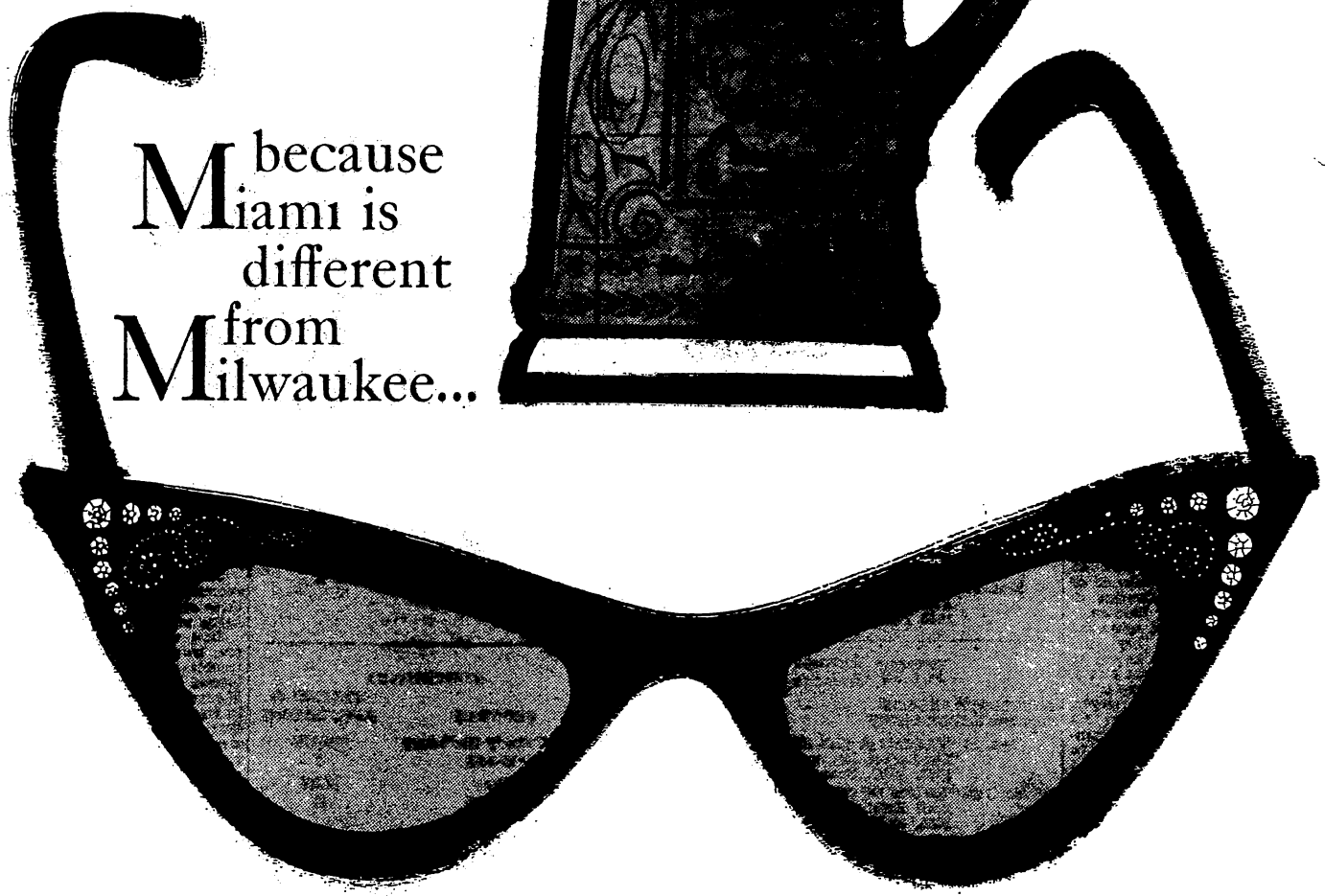
## CLEVELAND

STATIONS: KYW, WEWS, WJW. \*SURVEY DATES: SEPTEMBER 8-28, 1961.

1. Gunsmoke (Sat. 10:00-10:30)	WJW	1. Blue Angels; Pageant (Sat. 10:30)	WJW	46. Walter Winchell	WEWS
2. Real McCoys (Thurs. 8:30-9:00)	WEWS	2. Mike Hammer (Sun. 10:30)	WEWS	47. My Line	WJW
3. My Three Sons (Thurs. 9:00-9:30)	WEWS	3. Third Man (Fri. 10:30)	WEWS	48. Michael Shayne	KYW
3. 77 Sunset Strip (Fri. 9:00-10:00)	WEWS	3. Yogi Bear (Thurs. 7:00)	KYW	49. CBS News	WJW
4. Flintstones (Fri. 8:30-9:00)	WEWS	3. Huckleberry Hound (Mon. 7:00)	KYW	50. Local Broadcast	WJW
5. Donna Reed (Thurs. 8:00-8:30)	WEWS	4. M Squad; Americans (Mon. 8:00)	KYW	51. CBS News	WJW
5. Surfside 6 (Mon. 8:30-9:30)	WEWS	4. Dang Robin; Pezize (Sat. 10:30)	KYW	52. Local Broadcast	WJW
6. Have Gun, Will Travel (Sat. 9:30-10)	WJW	4. Quick Draw McGraw (Fri. 7:00)	KYW	53. Cheyenne	WEWS
7. Groucho; Mitch (Thurs. 10:00-10:30)	KYW	4. Death Valley Days (Wed. 7:00)	KYW	54. Blue Angels; Pageant	WJW
8. Hszel; Ghost Tales (Thurs. 9:30-10:00)	KYW	5. Tombstone Territory (Tues. 7:00)	KYW	55. Rawhide; News; Local	WJW
				56. CBS News	WJW
				57. Local Broadcast	WJW
				58. CBS News	WJW
				59. Local Broadcast	WJW



M because  
Miami is  
different  
M from  
Milwaukee...



and because people are different in different markets . . . Storer programming is different! We put together a flexible format to fit the needs of each community . . . making it local in every respect. Result? WGBS Radio is #1\* in Miami with "The sound of music and total information news." In Milwaukee, WITI-TV is #1† in prime time seven nights a week . . . Further evidence that Storer quality-controlled, local programming is liked, watched and listened to . . . Storer representatives have up-to-the-minute availabilities. **Important Stations in Important Markets.**

\*Nielsen—Miami/Fort Lauderdale Index July, August '61.

†Nielsen, May, June '61—ARB, May, June '61.

LOS ANGELES  
KGBS

PHILADELPHIA  
WIBG

CLEVELAND  
WJW

WHEELING  
WWVA

TOLEDO  
WSPD

DETROIT  
WJBK

MIAMI  
WGBS

MILWAUKEE  
WITI-TV

CLEVELAND  
WJW-TV

ATLANTA  
WAGA-TV

TOLEDO  
WSPD-TV

DETROIT  
WJBK-TV

**STORER**  
BROADCASTING COMPANY

GBS Compensation

From a report of its belief the anticompetitive rule is violated. Web... has been given until Nov. 24, 1961, to fix it.

Web's FCC will naturally want to review before issuing a ruling. Part of its letter is to help in this uncertainty, it said.

Web believes that this sliding-scale plan will, in the language of its subject rule against exclusive contracts, be an affiliate of another network... accept the plan... or any other network... Similarly, we believe that the effect of this formula will be to restrain inter-network competition and interfere with the licensee's program responsibilities.

The CBS plan provides payments to affiliates of 10% of the gross network rate for each "convention" hour to a level, varying somewhat from station to station, of about 60% of cleared network commercial time. Above that level, a rate of 70% is paid for each hour cleared for standard practices has cleared for the 30% payments.

CBS' Reply

In a reply to CBS-TV affils, William B. Ladd, web's v.p. of affiliate relations and engineering, said that "it is clear from the FCC's letter that the commission has not made a final determination as to whether or not the compensation plan is a violation of the rules and regulations." Lodge stated the commission did raise questions regarding the propriety of the compensation plan.

"We shall file with the commission a statement supporting the validity of this plan. We wish to reiterate that this compensation plan was prepared by us and offered to you only after careful consideration by us of its propriety from the legal viewpoint and its equitable nature from the business viewpoint. We hold to the view that it is perfectly valid and proper."

In the event a future determination is made which is adverse to the position we take in this matter, we shall, of course, promptly offer substitute terms of compensation.

Nixon TV

Continued from page 1

ABC to do the facial work on Nixon for the network telecast of an address he was delivering to the Executive Club of Chicago.

He had allegedly had asked the network to dismiss her and threatened to make it known to Nixon that an incompetent person would be doing his makeup work. ABC felt it was forced to comply. NLRB ruled that the union did not protect Miss Gardner. Incompetence and ordered the local to make good any loss of pay the woman had suffered as a result of its discriminatory and illegal actions. She will collect too for an additional day of work at Sarra Studios which, as she also charged, Dunton was instrumental in her dismissal.

TV News

Continued from page 49

For instance, is still as "fussy as ever" about each detail, it's not because anybody over him is insisting on equality," said somebody else.

"Newsman today, unfortunately, are more interested in bulk," this one, exec concluded. "Reported" the days of dumping poor news footage are virtually over."

Another sign of news having entered the trend stage is that mass advertisers like Bristol-Myers and Proctor & Gamble are now sponsors of news and news features. In part this is a valid recognition of the growing audience for the hot news stories of today, but also, in part, it is probably a desire to keep in with Madison Ave's Joneses.

Finally, should tensions between the eastern and western powers ease, it could be—if tv news is really more a trend than a way of life for the business—that news will be sacrificed, meaning that it could return again to obscurity—"next year or the year after that."

VARIETY ARB FEATURE FILM CHART

VARIETY-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots compete with nighttime purveyors for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and coverage share of an audience is furnished. Top competition and competitive ratings also are highlighted.

Cleveland • STATIONS: KYW, WEWS, WJW • SURVEY DATES: SEPT. 8 - SEPT. 28

KYW Average Rating: 7 Average Share: 33

Table with 2 columns: Date and Program. Rows include MONDAYS 5:15-6:30 with programs like 'PECK'S BAD BOY' and 'BERLIN EXPRESS'.

KYW Average Share: 29 Average Rating: 5

Table with 2 columns: Date and Program. Rows include TUESDAYS 5:15-6:30 with programs like 'HEIDI' and 'AIN'T NO TIME FOR GLORY'.

WJW Average Rating: 5 Average Share: 31

Table with 2 columns: Date and Program. Rows include TUESDAYS 11:30-1:00 with programs like 'KINGS RHAPSODY' and 'SEA OF LOST SHIPS'.

WJW Average Rating: 6 Average Share: 35

Table with 2 columns: Date and Program. Rows include WEDNESDAYS 11:30-1:00 with programs like 'GOD IS MY PARTNER' and 'TASK FORCE'.

KYW Average Rating: 10 Average Share: 48

Table with 2 columns: Date and Program. Rows include THURSDAYS 5:15-6:30 with programs like 'TARZAN & THE SHE DEVILS' and 'HOUSE OF MENACE'.

WJW Average Rating: 10 Average Share: 42

Table with 2 columns: Date and Program. Rows include FRIDAYS 11:30-1:00 with programs like 'ONLY THE VALIENT' and 'FRENCHMENS CREEK'.

WJW Average Rating: 16 Average Share: 62

Table with 2 columns: Date and Program. Rows include SATURDAYS 11:15-2:15 with programs like 'PURSUED' and 'THE RAZORS EDGE'.

COMPETITION

Table with 3 columns: PROGRAM, STATION & AVG. RATING. Rows include Stoooges, Comedy and Big Show.

COMPETITION

Table with 3 columns: PROGRAM, STATION & AVG. RATING. Rows include Comedy Clubhouse and Big Show.

COMPETITION

Table with 3 columns: PROGRAM, STATION & AVG. RATING. Rows include PM East West, Jack Paar, and Late Show.

COMPETITION

Table with 3 columns: PROGRAM, STATION & AVG. RATING. Rows include PM East West, Jack Paar, and Late Show.

COMPETITION

Table with 3 columns: PROGRAM, STATION & AVG. RATING. Rows include Comedy Clubhouse and Big Show.

COMPETITION

Table with 3 columns: PROGRAM, STATION & AVG. RATING. Rows include PM East West, Jack Paar, and Late Show.

COMPETITION

Table with 3 columns: PROGRAM, STATION & AVG. RATING. Rows include Late Show and Showtime.

Howard K. Smith

Continued from page 25

CBS brass because of his hard-hitting, liberal, outspoken feelings. The report further had it that Smith had been taken off his regular 15-minute CBS Radio Sunday night news analysis show because of his liberalism. At that time, Smith had missed one Sunday night broadcast.

Salant, on the phone, vigorously denied the report. He said that CBS News had liberals and conservatives working for it. He further indicated that nothing was amiss, that Smith may or may not return to his radio show because he's busy with "CBS Reports" and other CBS News matters.

Plenty was amiss, however. There was the Birmingham situation and month after month other situations that raised the roof of CBS News Washington and New York headquarters. That's the inside version of people who should know, but for official and private reasons clam up on one of the hot inside news stories of the year.

With Smith refusing to talk, those close to Smith, a 20-year veteran of the CBS News organization, were called upon for some help. In a nutshell, one key party said that Smith, in the first place, should never have been given the job, as he was earlier this year, as chief correspondent and general manager of the Washington office of CBS. The party holding that view has a high regard for Smith's journalistic qualifications and aptitude. Smith, though, it was pointed out, always has felt that he and other CBS Newsmen "should be given their head." If CBS Newsmen cover a story, have first-hand knowledge of events, they should be granted the right to render their opinions—according to the views attributed to Smith. It was said that Smith felt he had an on-the-air right to be counted on the issues of the day.

Such views, as attributed to Smith, are said to run counter to CBS News policy. It's held that web policy allows analytical reporting, but bars personalized editorializing, on-the-air opinions by CBS Newsmen. Parting of the ways came, according to the official announcement, over "difference in interpretation of CBS News policy." From that, it can only be inferred that Smith and Salant & Co. differed over what is analytical reporting and what is personalized editorializing.

Schoenbrun's possibility as a successor to Smith is one among three or four other CBS newsmen being considered.

Time and again Edward R. Murrow, before his departure, had his troubles with CBS brass above and beyond that of the news division. Murrow's troubles stemmed largely from his feeling in later years that CBS, as well as the other webs, weren't fulfilling their responsibilities in rendering coverage of world affairs. Murrow is now out of CBS and is director of the United States Information Agency.

Since the Huntley-Brinkley team at NBC, and other developments, has taken some lustre away from the CBS News image. That recent cover of Look with that Picasso-like picture of Huntley-Brinkley has come up at more than one CBS News meeting. Why not us?, is the question asked.

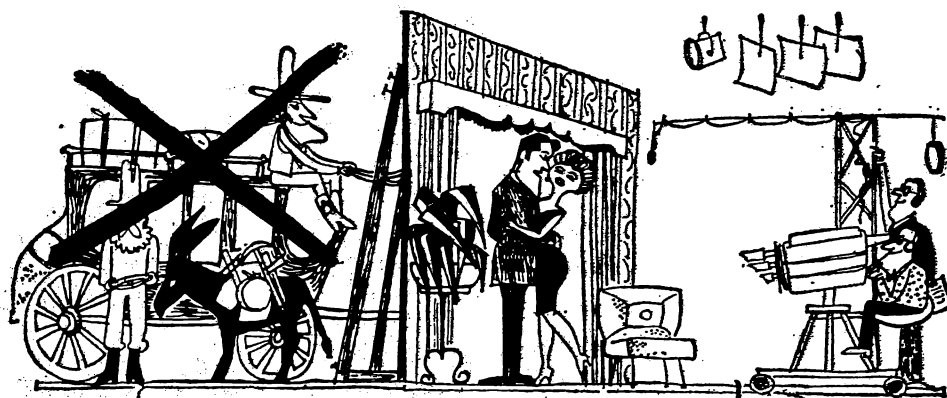
Smith, serving as a CBS News foreign correspondent, was kicked out of Nazi Germany for his denunciations of Hitlerism. During his 11 years as chief European correspondent for CBS News, Smith's assignments took him to most of the nations on both sides of the Iron Curtain. Smith, among other honors, has been awarded four consecutive Overseas Press Club annual awards for "best reporting from abroad."

His CBS contract, now settled, was to have expired in 1965. Talks with other networks on behalf of Smith are being handled by the Stix & Guide Agency.

Smith, a southerner, was born in Ferriday, La.

Motyl's MGM Shift

Ernest Motyl, formerly head of the New York office of the MGM-TV commercial and industrial division, has been named sales manager of MGM Teledis, the company's video tape production subsidiary.

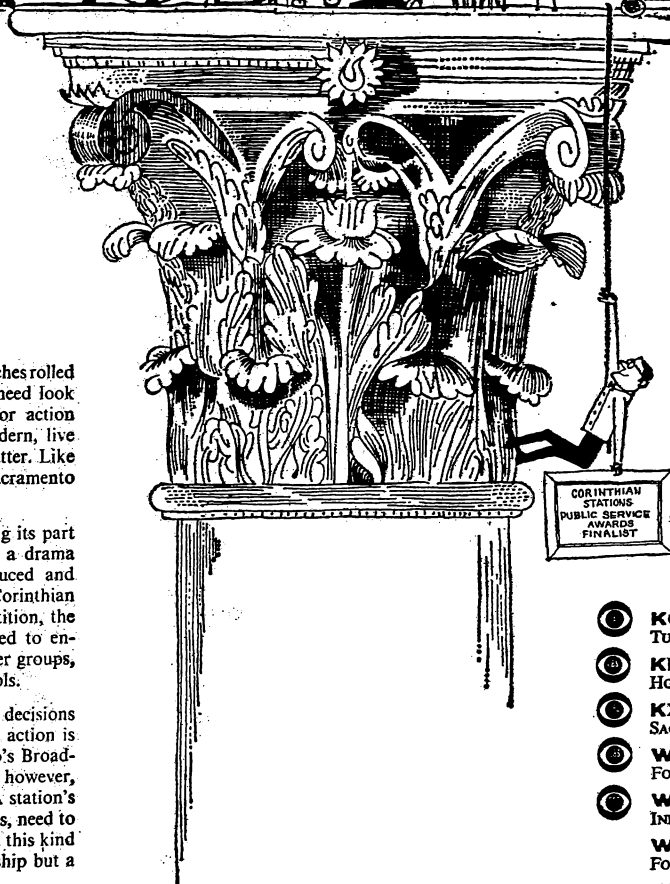


## Western Without Stagecoach

In the Sacramento area, where stagecoaches rolled and gold once rushed, many people need look no further than their family trees for action stories of the Old West. Finding modern, live dramatic fare, however, is another matter. Like so many areas west of Broadway, Sacramento has very little live theater.

Corinthian station KXTV is doing its part to remedy this. "The Ties Have It," a drama locally written and acted, was produced and aired by KXTV. Finalist in the Corinthian Stations Public Service Award competition, the show is one of several being presented to encourage local writing, local little-theater groups, local talent, and local dramatic schools.

In a computer world of machine decisions and hot pursuit of numbers, KXTV's action is hardly calculated to make Sacramento's Broadway replace its eastern namesake. It is, however, typical of the Corinthian viewpoint: A station's ties to a community, like all friendships, need to be kept in good repair. We believe that this kind of originality is not only good citizenship but a sales virtue as well.



- ① KOTV  
TULSA
- ② KHOU-TV  
HOUSTON
- ③ KXTV  
SACRAMENTO
- ④ WANE-TV  
FORT WAYNE
- ⑤ WISH-TV  
INDIANAPOLIS
- ⑥ WANE-AM  
FORT WAYNE
- ⑦ WISH-AM  
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**THE CORINTHIAN STATIONS**

# TV Followup Comment

Continued from page 58

... of Tyranny. Dateline Berlin" a historical tale, surrounding a famous newsreel footage, about the attempted escape of an East Berliner.

There's nothing in this CBS-TV hour... it was hyper-propaganda... perhaps it's reasonable... American to be... obvious hardships of East Germans under Communist discipline... remained hyper-programmed throughout... a trick from the very people the program blasted. Still, the story, written by Jerome Ross, about a youth called Peter Haber, became rather captive. As a viewer, you had to become involved in the tribula-

... of the frustrated kid and his East German family.

A fine cast was assembled, headed by Ben Hayes as the boy, the beautiful Kathleen Widdoes as his sister and Ruth White as his mother. Michael Kane was perhaps too resonant a villain, but Fred Scollay in the other feature role was excellent.

Integration of actual footage on the wall separating east from west was enlightening, which brings this quarter to an old point: Such items as "Armstrong Circle Theatre" do have a validity, despite the fictionalization and hyperbole, because it seems these stanzas can bring home with impact important subjects to an audience that still finds it troublesome viewing unadulterated tv news.

Art.

## WNTA-TV

Continued from page 49

al commercial entertainment format, as to the programming designed to serve Newark's and its surrounding area's local needs, the situation would be, at the least, roughly the same, and probably to the benefit of Newark, chiefly because of its regularly scheduled nature in ETMA's proposed operation.

Commission rejected antitrust complications raised by opponents as result of the contributions promised by the New York commercial television interests. In the first place, it said, ETMA made the first approaches for the contribution, thus in effect absolving the latter from initiating any attempt to "remove a competitor" from the New York scene. Moreover, the Justice Dept. has pledged all concerned that it will waive the right to institute criminal proceedings. If it should decide to test the legality of the acquisition.

## NBC 'Travelling Shows'

Continued from page 49

Corps is due airwise on Dec. 15, it too being in color. For that one producer Gerald Green, director Joe Zignar, newscaster Ray Scherer, cameraman Tom Priestley and unit manager Bill Lynch have been in the field, on and off, for a total of eight weeks. They began with PC trainees in Texas, later followed them to Puerto Rico and are now in Tanganyika with some of the PC workers.

A third program, "U.S. Bases Overseas," has had director Fred Rheinstein and cameraman Dexter Alley doing a stint of 8-9 weeks still on the move, too, from base to base in Europe and Asia. "Blueprint for Conquest," a study of Communism, has producer Fred Freed in Europe, where he's been two weeks already on the early legs of this longtime project. He's working and, it's supposed that NBC budgeteers have cause to

breath a minor sigh of relief) entirely with NBC overseas staffers, who naturally don't have as far to travel as the many American-based staffers now abroad.

For "Here & Now," Bill Bales, a writer, and cameraman Scott Bruner left Friday (27) for Paris to film a long sequence on World War I veterans, and just back for "Huntley Reporting" are writer Johnny Apple and director Chr'es Sieg, who o.o'd the recent happenings in the Dominican Republic.

Besides this, George Vicas, permanent European production exec for NBC News, is working on two travelling shows. One about Sweden, the other about Germany. This, also, is relatively inexpensive as far as staff, because European-based men are being used. It seems that with all the work being demanded, NBC just doesn't have enough men abroad to handle all the chores well.

Four or five other NBC units were shipped abroad in the past couple of months. Having made trips to Spain, Austria, the South Pacific and other points east and west, these units have been back in N.Y. two weeks or more, so rightly they can't be counted in the current NBC "travelling show."

## CANADA'S 'TELEPOL' COTT-GARTH ENTRY

CTV, Canada's new video web, is starting a weekly program called "Telepoll," inviting viewer reaction to significant news. Show belongs to Ted Cott and David Garth, who are partners also in a new Public Service Network for radio in the United States.

"Telepoll" is the first Canadian pubaffairs tv stanza to get a network sponsorship—Canadian National & Canadian Pacific Telecommunications will underwrite the stanza, which will have a Sunday berth beginning this month.

First the new program will report on the big news stories of the previous seven-day period, and after the program a Canadian opinion survey' org will contact pre-selected viewers in Canada to get a "scientifically organized cross-section of public thinking." Results will be released the following week.

## Schmitt's Upped Status For NBC Enterprises

William J. Schmitt has become what is akin to No. 2 man in the NBC Enterprises setup. Last week he became first general manager of this NBC catchall division under vee-p-in-charge Alfred Stern. Schmitt had been director of business affairs.

Schmitt, a 10-year veteran at NBC, is now on a level of authority with Cliff Slaybaugh, director of NBC International Enterprises, and Morris Rittenberg, president of NBC Films and director of NBC Domestic Enterprises. The Rittenberg and Slaybaugh units come under the overall Enterprises division.

# Television Reviews

Continued from page 56

forward courtroom argument over the constitutional rights of the Indians circa 1880 in the western territories. In dramatizing a historic test case which established the American Indian to be a "person" under the Federal law, scripter Saul Levitt skillfully manipulated the legal dialectics and the emotional interplay of the protagonists into an effective tv play. What may have been lacking in a sound theatrical structure was made up in the play's eloquence and intensity.

This was the story of an Indian chief whose tribe, facing extinction on the reservation set aside for them by the Government tried to move back to their ancestral land. The defiance of the Indians' treaty with the Government led to the arrest of their chief and the subsequent test of his legal rights.

Emerging as the central characters in this drama were the opposing counsel, Earl Holliman, for the defense, and Ralph Bellamy, as the spokesman for the Government. While Holliman performed with vigor and enthusiasm, Bellamy brought a sharp intelligence and maturity to a basically unsympathetic role. As the Indian chief, Juano Hernandez handled his assignment convincingly, climaxing the program with a deeply moving oration about the common humanity of the Indian and white man. Dina Merrill, as a mixed breed, contributed a fine performance as did Albert Dekker, as the judge, and Conrad Nagel, as the Army general.

Excellent direction by Tom Donovan succeeded in giving a flowing movement to the courtroom scenes and a mounting tension to the conflicting ideas.

Herm.

**THE SEASONS OF YOUTH**  
With Paul Anka, Barrie Chase, Jill Corey, Bob Fosse, Premise Players (Theodore J. Flicker, Joan Darling, Thomas Aldridge, James Frawley), host, Fernando Lamas  
Exec Producer: Lawrence White  
Producer: Joe Cates  
Writer: George Kirgo  
60 Mins., Wed (25), 10 p.m.  
TIMEX  
ABC-TV, from H'wood  
(Warwick & Legler)

The theme for this latest Timex special was the various aspects of youth such as hope, love and irreverence. There were other qualities, too, but all were pegged on the same energetic and ambitious spirit of youth.

It wasn't the strongest line on which to base an hourlong revue as became evident as the hour ran its course. In fact, much of the patter given to Fernando Lamas as host and interlocutor, showed up what an effort it really was to broaden the line into an entertainment. The lines were sticky and sophomoric and youth, juvenile delinquency, notwithstanding, deserves a better break than that.

The show, as in most revues with acts coming on and off, had

some rewarding moments. Like the Barrie Chase-Bob Fosse calypso, Miss Chase's "auditioning dancer" sequence, even though it seemed to be an extension of a Judy Garland singing routine in the pic "A Star Is Born," and Jill Corey's "I Enjoy Being A Girl."

Paul Anka, a teenage disk click who is growing older but not more professional, slammed out "You Make Me Feel So Young" and "Hello Young Lovers." Lamas was okay in a recitative-styled "It Was A Very Good Year," done as if Maurice Chevalier had changed his mind about "I'm Glad I'm Not Young Any More," and the whole group managed to get some fun into "Talk To Him."

The comedy segments, and there were a lot of them, were assigned to the Premise Players, a group of improvisationists who have achieved some notoriety in N.Y.'s Greenwich Village. It was a forthright gesture to bring them out of their coffee house environs and on to national tv but they weren't quite ready for it. Let's face it, a satire of the White House in which Caroline Kennedy, sucking her thumb, advises daddy, or a verbose David Susskind interviewing a "buffoon" Khrushchev is reaching pretty hard for laughs in the crudest manner.

The production itself was commendable. It was sparse and trim with no wasted moments. Too bad there wasn't some better stuff to fill it up.

Gros.

## REDDING, CONN.

ARTIST going abroad, offers for yearly rental after Dec. 15 modern house, designed by Eliot Noyes. 14 high acres, top luxury class. 525-square-foot connecting studio, darkroom, 32-foot-glass-walled living room, fireplace, usual bedrooms. Ultra-modern kitchen. Furnished Danish modern. Linen, silver, dishes, library, records, hi-fi, TV. Filtered swimming pool, landscaped grounds, sculpture by Alexander Calder, Henry Moore, Elio Nadelman. No children of destructive age.

## WHITE & WHITE

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According to all reports, Big Wilson's opening at the Port Said is not yet set.



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# VARIETY ARB FEATURE FILM CHART

(Continued from page 60)

**WJW** Average Rating: 5  
Average Share: 45

SUNDAYS 11:15-1:00  
Program: NITE MOVIE

Sept. 10 "THE ROAD TO RIO"  
Crosby, Hope & Lamour  
1947, Paramount, MCA, 1st Run

Sept. 17 "MOONTIDE"  
Jean Gabin, Ida Lupino  
1942, 20th Fox, NTA, 1st Run

Sept. 24 "GHOST BREAKERS"  
Bob Hope, Paulette Goddard  
1940, Paramount, MCA, Repeat

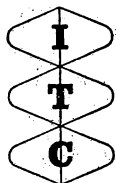
PROGRAM	STATION & AVG. RATING
Late Show 11:30-1:00	KYW 4
Movie, Theatre 11:15-12:30	WEWS 4

Forceful... Enlightening... Captivating Audiences...

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that won instant  
allegiance from critics  
and CBS Network  
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# PATRICK McGOOHAN

## 'DANGER MAN'

Dynamic PATRICK McGOOHAN  
with the artistry that won him the award  
of Television Actor Of the Year,  
as special security agent John Drake...  
Danger— and beautiful women—  
from all over the world  
follow him.



# From The Production Centres

Continued from page 48

1. TV "Sole of Clay" art exhibition opens in New York in November... Southern-TV has sponsored a closed-circuit exhibition... Patrick McGeehan has written six scripts for an... Bloom plays the lead in "Anna Karenina" for BBC-TV on...

## IN S.A. FRANCISCO . . .

1. KQED-TV channel, KQED, is in rough financial shape. Station... Dennis O'Keefe starts hosting KGO-TV's late-night feature films this... Steve Allen will tape his new ABC-TV... Joanie Sommers, Louis Nye, Bill Dana and... KTVU's "Doctor's News Conference"...

## IN ST. LOUIS . . .

KMOX Radio newscaster Rex Davis guest of honor and speaker at the luncheon meeting of the St. Louis Section, National Council of Jewish Women... Dick Teneau, producer-director at KETC, educational television... John Bernard Mayer, formerly with Grace Hayward Associates, public relations firm, named program director of WEW, replacing Charles Hale... James E. Peltason, newly named local sales manager of KTVI by Paul E. Peltason, executive vice president... Baseballeer Ken Boyer taking over as sports director of WKX.

## IN DETROIT . . .

Franklin G. Sisson, formerly manager of WWJ-radio, has been named manager of WWJ-TV. Denman F. Jacobson, former sales manager of WWJ-radio, has been named WWJ-radio manager. Nestor A. Sibbold is the new sales manager of WWJ-TV, moving up from the sales staff... TV Bureau of Advertising will hold annual meeting... WXYZ-TV... Harry R. Lipson, vicepresident and general manager of WJBK-radio, will be guest lecturer on mass communications for the third time at Michigan State Univ.

## IN MILWAUKEE . . .

Don Phillips, Mitch Michael, Sam Hale and other WOKY disk jockeys... WEMP... Lee Gray, WOKY... WFMJ, according to James Baker, general manager, increased multiplexing hours on the air...

director, WEMP (off) regular 10 a.m.-12 (noon) disk slot, with increased desk duties... "Two for the Record" show on WTMJ (AM) in second year featuring guest experts on nightly topics related to world, national, state and local current problems...

## IN SEATTLE . . .

Radio KING disk jockeys emceed local concerts by the Brothers Four... Frosty Fowler fronted the concert at Bremerton... Jim French, KIRO d. j. is now doing weekly tv program on KIRO-TV... FM station KLSN has affiliated with QXR network... Chris Lane, formerly program director at WLS, Chicago, now p. d. at KAYO... Don R. Hughes, formerly with WOKY, Milwaukee, is now director at KAYO and Bill Shelia is new sales manager... Bill Carter's "Party Line" late-night audience participation radio show, has moved from KAYO to KIRO... Merrill Ash is now news director of KOMO Radio, moving over from KOI...

## IN PITTSBURGH . . .

Leo H. Rosenberg, announcer on KDKA's Harding-Cox election returns Nov. 2, 1920, will be honored at a luncheon at the Pittsburgh Hilton on Thursday... Mayor Barr has proclaimed Thursday as "Leo H. Rosenberg Day"... WWSW will broadcast 68 games to be played this year by the Pittsburgh Pens, the city's new pro basketball team... The KQV disk jockeys have formed their own teams, with uniforms and all, and will play a preliminary to a Ren game on Nov. 14 against the Texas Cowgirls... WTAE has bought the "Ripcord" series from Ziv-USA and will slot the show on Fridays at 7:30, replacing the "Jim Backus Show."

## IN MINNEAPOLIS . . .

Minneapolis Tribune columnist George Grim returns to airwaves Dec. 3 with resumption of his weekly news commentary, "The Man Who Was There," on KNISP-TV, ABC-TV affiliate in Twin Cities... Popular sportscaster Ray Scott who handled Minnesota Twins baseball games last summer and is broadcasting Minnesota Gopher football games this fall has added semi-weekly sports show on WCCO-TV to his sked... WCCO-TV is telecasting, via videotape, selected home meets of the Twin Cities Skippers, local entry in the new National Bowling League. Sportscaster Don Dahl is doing the commentary.

company which will be a partner in the venture.

During his London stay, Elkins also optioned Alun Owen's "The Rose Affair," networked on commercial tv earlier last month, as a project for Condor Productions, a company controlled by his client, Steve McQueen. Elkins is also on the prowl for other tv properties for presentation in America. It is proposed to film "The Rose Affair" in Britain with McQueen in the role filled by Anthony Quayle in the original.

After spending about three days each in Paris and Rome, Elkins heads for New York where he will have a 10-14 day stopover before he returns to his Hollywood base.

## French TV

That means it now seems pushed back to early '63.

If money is the problem it looks like commercial ads and private interests may be a necessity. With sets near the 2,800,000 level, viewers also clamoring for that long promised chance of choice and more entertainment values. Group has also asked why a promised wage hike for news analysts and reporters on RTF payroll has not been instituted as yet. So it appears like that bruited and discussed tv station newcomer is still something in the near, if ever receding, future.

## Savings & Loan Foundation Buys 2 NBC-TV Specials

The Savings & Loan Foundation is going to spend an estimated \$350,000 in two NBC-TV one-shots this winter and spring. Company, via McCann-Erickson, bought all of a one-hour NBC News special called "Sentimental Journey," going into a prime time slot on March 29, and half of the regular year-end East-West Shrine football game this coming Dec. 31. "Journey" written and produced by Lou Hazam, is to be a documentary based on U.S. Highway 1. It'll take a 7:30-8:30 p.m. slot that Thursday, March 29, and will count as one of NBC's 40 prime time news specials.

## Radio Followup

### Monitor

When Pat Weaver created NBC "Monitor" several years ago, he created perhaps the most stable, useable format network radio has had since. Without changing the fundamentals of quick change, "world travel" and enlightening small talk, Bill McDaniel, who heads the radio web today, hired Frank McGee to host the 7-10 p.m. Sunday portions of this weekend program.

Though "Monitor" was always big on news, the presence of newsman McGee on "Monitor" makes the stress that much greater. In the first hour of his appearance last Sunday (29), McGee interviewed scientist Harold Urie on fallout shelters. Pedantic, controversial, enlightened, Urie was nicely constrained and guided by pro McGee. Other portions of the hour were a man-on-the-street type affair with laymen on fallout shelters and a frivolous interview by one of the NBC News staff men with the trainer of a chimp who paints abstract expressionistic paintings and sells them for upwards of \$25 each.

These were the feature stories. McDaniel has made plans to have NBC News cut in whenever necessary with hard news stories, although when heard there was nothing especially hard to cut in for. Art.

## WB's Japan Quintet

Tokyo, Oct. 31. With resumption of "77 Sunset Strip" as baseball season ends and launching of "Surfside Six," Warner Bros. now has five hour-long telefilm series running on Japan webs. Holdovers are "Bronco," "Maverick" and "Roaring Twenties."



Mgt. William Morris Agency

## Sonny Fox

Continued from page 49

TV "Let's Take A Trip" series which was the predecessor of the "One, Two, Three, Go" entry.

For "On The Mark" Fox has devised a game show with a serious purpose. The weekly contests involve youngsters who have shown some outstanding abilities in the various career opportunities, such as science, journalism, diplomacy, rocketry, etc. The winning youngsters get a chance to explore their chosen field under expert adult guidance.

In the area of news for children, Fox believes that any child over 13 is ready to partake of regular news channels and would resent any kid-slanted journalism. The key age bracket for news, according to Fox, is the eight-to-12 group where the news has to be presented in such a way as to stimulate general intellectual interest rather than be a capsule treatment of daily events which they are not capable of understanding. In this respect, Fox has used youngsters to report on various news developments and thus has been able to determine what the perspective of the child really is.



## EMMETT KELLY

Mgt.: LEONARD GREEN  
300 E. 51st St., New York  
PL 2-1764

Big Wilson says he wants more time to polish his act before any Carnegie Hall concert.

## 'African Queen'

Continued from page 47

production by late December and to have the series rolling by the Spring of next year for Fall exhibition in the U.S.

The project is sponsored by a company called Gamin Productions, in which Elkins is partnered with John Ireland and Hugh French. Ireland and Glyndis Johns are being signed for the Bogart-Heppburn roles and the pilot screenplay is being written by Sam Peckinpaw. Both Ireland and Peckinpaw will direct a number of segments.

It is planned to make 26 one-hour segments, each budgeted at \$100,000. They will be filmed in Africa and England and it is hoped they will qualify for British tv quota. Four Star is Gamin's American coproducer and distributor and Elkins is currently closing a deal with a British production

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# "MANHUNT"

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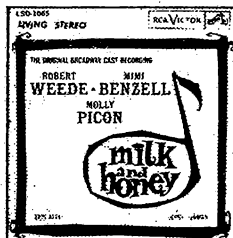
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# ARA Bids AGVA Enforce 10% Rule To Hasten House Bookers' Demise

The problem of eliminating house bookers in the variety field has become thornier than ever with the passage last week of a resolution by Artists Representatives Assn. The resolution seeks to have the American Guild of Variety Artists enforce its edict forbidding an act to pay more than 10% for an engagement.

However, it was indicated by the union that its only interest is against a performer paying more than 10% for any engagement in the case field, and traditionally, care—little whether the offices split their 10% take with a booker, keep it all or give it away. A delegation of ARA members visited the AGVA national board meeting last week. It was told that the union would only act against

bookers at the complaint of an agent or actor. Steps would be taken through its agreements with cafe operators who do their buying through bookers.

The ARA meeting last Wednesday (25) was a spirited session. Although the resolution was passed by a vote of six to two, there were two abstentions by major offices. A key point of discussion was the operations of Merriell Abbott, for years talent adviser and coordinator for the Hilton Hotel chain.

Miss Abbott has been instrumental in persuading the Hilton interests to expand their talent operations, has advised them on policies and has lined up performers. She has operated through most of the major offices. However, one of the majors at the meeting charged it had lost a booking because of her. This set off the resolution against bookers generally.

However, it is becoming increasingly evident to many of the agencies as well as performers that bookers cannot be eliminated. Aside from other considerations, it was pointed out at the meeting, bookers are important in such states as Pennsylvania, Massachusetts (Continued on page 72)

## See Upbeat in Russian Talent Down Under For '62 Via Cultural Setup

Sydney, Oct. 24. Predictions within local show biz ranks are that many marquee next year will feature Russian talent via cultural sponsorship in association with Russian Consular authorities on theatre deals. These are for a limited span with key legitimate operators.

The recent success scored here by the Leningrad Ballet apparently sets the precedent for further talent visits from behind the Iron Curtain.

Understood that negotiations are currently underway for the importation of a Red Circus early next year for coast-to-coast playdates, including New Zealand. It also now looks certain that the Leningrad Ballet will do a repeat season in 1962.

# DENNIS' 'AUTOBIOG' TO END ALL SHOWBIZ SAGAS

By ARNOLD SHAW  
Recent years have brought a rash of "as told to" autobiogs in which stars of stage, screen and tv have not only glorified their public triumphs but increasingly exposed their private lives, and, in so doing, have demonstrated that they are brilliant beyond belief, talented beyond their "meagre" rewards, generous to a fault, selfless as Dr. Schweitzer and—you add epithets ad nauseum.

This school of self-adoration is given its long-overdue comeuppance—and what a comeuppance—in an amusing parody appropriately titled "Little Me." (Dutton; \$5.95), written by the gifted creator of Auntie Mame. But whereas Auntie came off Patrick Dennis' satiric pen a loveable screwball, Belle Poitrine emerges as an aggressive, untalented, self-centered female. As a wouldbe film star, one of her husbands, the head of the great Metronome Pictures, had killed himself after viewing a screening of her film.

Dennis takes Belle from her birth in 1900 in a small midwestern town (where neighbors showed their respect for her mother by calling her Madam) through a series of absurd marriages in all of which she plays the "innocent" aggressor, and a series of equally miserable flops on stage and screen, all of which are modestly viewed, or explained, by Miss Poitrine as unalloyed triumphs. We last see her as a rich lone widow in her sixties in a chapter titled, "Frankly Forty."

Lest anyone made a quick identification of the star whose autobiog Dennis is parodying, he dedicates his lively tome to 58 theatrical females, all listed by their first names only, among them two Billes, three Ethels, two Gertrudes, and proceeding alphabetically from Agnes to Zsa Zsa.

Skillful in handling every device of satire from sly parody and brash burlesque through the more mordant forms of irony and wit, Dennis is endlessly inventive and succeeds in being amusing even in the manipulation of funny names: Sir Walter Mohair for an English character actor, Le Basir de Mort 'Kiss of Death' for an intimate but dull nitespot—and then there's the famous Everleigh Sisters. An unexpected plus is the authentic inclusion in the book on the development of show biz from the turn of the century to the present.

Special bow must go to the photos that crowd virtually every page of "Little Me."

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# 3 Scot Unions Seeking Help From Parliament in Drive to Save Vaude

Glasgow, Oct. 24. The Scots are buttonholing their members of Parliament in the fight to save the live (vaude) theatres from becoming office blocks or department stores. That's the way it goes here, where a delegation from four theatrical trade unions is to meet with their local members of Parliament to enlist aid to keep the Empire theatres open, both here and in Edinburgh.

"It is a matter that cuts across all party boundaries," said Robert Keenan, Scot secretary of the Assn. of Theatrical and Kine Employees. "Arrangements are being made for a meeting between ourselves and the 15 M. P.'s representing the two cities. Parliament is about to resume, and we have decided it will be more convenient to hold the meeting in London."

Development proposals, which might mean the closure of both Empire theatres, have been put forward by the owners, Moss Empires Ltd. In Edinburgh, artists and their reps already have tackled the matter over with the civic boss, Lord Provost J. Greig Dunbar, and members of the city's planning committee. A plan being mooted is to form a Theatre Trust in Scotland "to encourage the preservation and building of the theatres and to encourage theatre audiences."

The Lord Provost of Edinburgh is likely to suggest to his corporation that they ask Moss Empires Ltd. to consider withholding their application for planning consent until the unions have huddled with Leslie A. Macdonnell, the managing director of the Moss circuit. It's understood that, if business were suddenly to improve at Edinburgh and patrons were to support live shows at the Empire, the management would still be prepared to hold the theatre open, even if boxoffice receipts showed it merely breaking even.

One of the oddest theatre-going cities in the world, Edinburgh houses many professional types who have a snobbish attitude to vaude-going. If the truth was told, some like to be seen around the caviar set while theatre-going. Hence the popularity of booking seats at the Edinburgh Festival, a junket which gives the snob audiences the chance of a lifetime to be seen in milk and evening suits. For remainder of the year, live shows are poorly supported, apart from a genuine nucleus of enthusiasm among working-class patrons for native vaude fodder at the smaller Palladium.

**Empire in Glasgow Okay**  
Prospects for the Empire Theatre here are brighter, with "The Andy Stewart Show" being booked in again for next April, and likely to run through to October following its click this year. The future of the Glasgow vaudery, famed through its association with U. S. acts, is not yet at discussion stage from the Moss Empires' board of directors. Talk of office re-development, while alarming, is still rated premature.

In Edinburgh, following a meeting between union representatives of the city corporation, Ruari McNeill, new organizer here for British Actors' Equity Assn., said, about the Empire Theatre there: "We are objecting to the pro-

posal for changing the use of the theatre, and are asking that an effort be made to have it. We put forward the view that Edinburgh cannot afford to lose the Empire, and that, if she does, the city is liable to lose other theatres."

**ALAN KING'S ROASTFEST**  
Comedian Alan King will be guest of honor at a roastfest to be given him by the Friars Club at the Hotel Astor, N. Y., Nov. 20. Phil Silvers will emcee.  
Per usual, it'll be stag.

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Nov. 6—GRAND VIEW INN, Col. (2 weeks)  
Nov. 14—Special Appearance in New York City for LIFE MAGAZINE  
Nov. 15—TODAY SHOW (TV)  
Dec. 10—PALMER HOUSE, CN (Return 12 weeks)  
Dec. 26—BROWN HOTEL, Louisville (2 weeks)  
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—Leonard Feather, DOWN BEAT

One of the most musicianly and technically perfect song stylists in the world today. Mel is an entertainer in the widest sense of the term, and he is both jack and master of many trades relating to show business.  
—Britain, NEW MUSICAL EXPRESS

I am convinced he is one of the world's most masterly performers.  
—Jack Bentley, SUNDAY PICTORIAL, London

Would easily be voted the teenage idol most liked by the older generation.  
—Birmingham, EVENING DISPATCH

With Mel Torme communication with the audience becomes a living, multi-dimensional thing. A skillful, improvised blend of sophistication, wit and sheer artistic singing that stimulates the hipster while it delights the hamster.  
—Mike Nevard, DAILY HERALD, London

Words don't seem strong enough to praise the talents of this entertainer. Words cannot describe the warm feeling which builds continuously as you listen and watch and wonder.  
—Jimmy Watson, RECORD & SHOW MIRROR, London

What an incredible man is Mel Torme! This highly individualistic American entertainer makes his only British provincial appearance in the special Bank Holiday bill at the Coventry Theatre — and proves that the rest of the country is missing a rare treat. His control, his phrasing and his harmonic variations are orchestral feats in themselves.  
—BIRMINGHAM MAIL

**ON NOVEMBER 7<sup>TH</sup>, TORME WILL PROUDLY MAKE HIS THIRD APPEARANCE OF THIS SEASON ON THE GARRY MOORE SHOW.**

# Vaude, Cafe Dates

## Chicago

Bob Melvin opens a three-week stand at the Drake Hotel, Chi, Nov. 11. . . Sophie Tucker set for Freddie's, Mpls., Nov. 9 for nine days. . . Diana Trask into the Tideland, Houston, Nov. 17 for a fortnight. . . Doree Crews booked for the Playboy Club, Miami, Nov. 20 for three weeks. . . Tod Aubrey set for two weeks at the Embers, Indianapolis, Nov. 20 for two weeks. . . Eagle & Mann play the Colony Club, Omaha, Nov. 30 for two weeks. . . Leon Bibb into the Exodus, Denver, Dec. 18 for a fortnight. . . The Wanderers skeddled for Le Bistro, Chi, Jan. 2 for a month. . . Ames Bros. set for a week at the Living Room, Chi, Nov. 20, followed by Billy Falbo for three. . . Bob Melvin into the Drake Hotel, Chi, Nov. 11 for three weeks. . . Pompeff Theys Family held over for four weeks at the Latin Quarter, N.Y., until Dec. 1. Theyds also down for the Deauville Hotel, Miami, Dec. 22 for a month. . . Clancy Bros. & Tom Makem currently at Crystal Palace, St. Louis. . . George Jessel plays Freddie's Mpls. Nov. 9 for a fortnight. . .

Leon Bibb booked for the same club Dec. 4 for a pair. . . Jo Ann Val, currently at the Roosevelt Hotel, N.O., set for the Bali Hai, Dallas, Oct. 26 for two weeks and Freddie's Mpls., Nov. 9 for nine days. . . Adam Wade down for the 20 Grand, Detroit, Nov. 24 for 10 days. . . Marian Marlowe into the B.&B Club, Indianapolis, Nov. 28 for two weeks. . . Don Rice booked for three weeks each at the Miami Playboy Club Nov. 4, Chi Playboy Dec. 17, and N.O. Playboy Feb. 20, '62. . . Diana Fane into the Brown Hotel, Louisville, Oct. 20 for two weeks, followed by the Coronados No. 2 for two.

## Hollywood

June Christy will tour Japan, Nov. 22-Dec. 31, trek including appearances in niteries, military camps, concerts and tv. . . Mills Bros. will repeat Nipponese bases April 4-May 15. . . Danny Kaye now in four-week stand at Desert Inn, Las Vegas. . . Sammy Davis Jr. will repeat his Nov. 6 Command Performance act before Queen Elizabeth at California's Folsom Prison, Nov. 12. . . Don Riekles into Sahara Hotel's Casbar

Room, Vegas, Nov. 21 for four frames. . . Judy Garland returns to San Francisco's Civic Auditorium Nov. 4 for another one-nighter. . . Gene Barry launches 25-day South American tour Nov. 23 in Rio de Janeiro. . . Danny Thomas plays benefit performance for Hayden Golden Anniversary Dinner Nov. 17 in Phoenix. . . Rosa Linda into John Barbour's Open House as 88er.

# Vice Rap Closes Hub's Stage Bar

Boston, Oct. 31.

There'll be no more champagne at \$25 per with a femme companion thrown in at the Stage Bar. Yesterday (Mon.), the spot was shut down by orders of the Boston Licensing Board.

The drastic action, which lifted the club's liquor, victual and entertainment license, came two weeks after two gendarmes and a civic minded citizen told the board all they did was walk in and within minutes were solicited by a flock of femmes including the cigaret girl.

Board chairman John Callahan and associates Timothy Tobin and Clarence R. Elam edicted there'll be no more such incidents, and put the ban on the bar, bubbly and babes. The spot was closed permanently.

# One-Man Show

## Woody Woodbury

San Francisco, Oct. 28. Concerts Inc. presentation of Woody Woodbury. At Masonic Auditorium, Oct. 27, \$4 top.

Woody Woodbury is a Fort Lauderdale, Fla., saloon comic who has hit it big with a record or two, plays the piano a bit and advises his audiences he is non-hit, likes "ring-a-ding" stories and booze. In roughly that order.

He was—so far as the Frisco area was concerned—almost a totally unknown quantity on his arrival, and leaves in the same condition, for only about 600 showed to see his act in the 3,200-seat Masonic Auditorium. Many, indeed, departed at his intermission, after he'd been onstage more than an hour and a quarter.

He tells long strings of short (often one-line) jokes, many unrelated and most of them fairly whimsical. At the outset he informs his audience he's not going to "try to tell you what's wrong with the world" and reports that he eschews racial, religious and political jokes. He uses such lines

as, "I went over like a hernia at a weightlifter's convention." He plays the yokel to the hilt, wears an engineer's cap and a red sports shirt on stage, chats with pretty young girls and their boy friends in the audience, then makes jokes about them.

He also tinkers on the piano a bit, playing the same song over and over-off-key.

All of this may have its place in a cozy 100 or 150-seat saloon in a small city of the Deep South, but it seems more than a little out of place for \$4 ticket buyers in Frisco.

The promoters, Concerts Inc., have to share some of the blame. The hall was far too large and the microphone system was completely out of whack, so that there were yells of "can't hear you" early in the show. Woodbury later suggested all those who couldn't hear move into a quadrant of the auditorium where the reception was slightly better.

There was no staging, no packing, no buildup, no nothing. Further, this earnest young comic was ill-advised to try what is strictly an intimate, saloon routine in a concert hall. Apparently, he had no alternative routine to offer. The promoters doubtless are aware of these facts now. *Stef.*

## LATIN QUARTER

48TH STREET AND BROADWAY NEW YORK 36, NEW YORK  
October 27, 1961.

Mr. Ronald Field  
150 West 49th Street  
New York City, N.Y.

Dear Ron,

*Needless to say, Mr. Loew and myself are extremely pleased with all the critics' great response to our current production.*

*I want to take this opportunity to congratulate you and, at the very same time, thank you for your splendid cooperation. Your many wonderful ideas and admirable way in which you handled the entire cast created an atmosphere that was most enjoyable for all.*

*I am certainly looking forward to our next show. In the meantime, on behalf of the Latin Quarter, again - thank you very much.*

Sincerely,



E. R. Risman  
Managing Director

MARTIN BURDEN, New York Post  
"Manhattan Holiday" excels in all departments. Staged by Ronald Field, it's a huge, lavish affair."

BOB DANA, New York World-Telegram  
"The scope of the production, staged and choreographed by Ronald Field, is enormous."  
"It is the Latin Quarter's 20th anniversary production, by all odds the finest in its history."

GENE KNIGHT, New York Journal-American  
"A salute to Ronald Field, who staged and choreographed the spectacular presentation. His dancing girls did intricate steps and formations that rival the famed Radio City Music Hall Rockettes."  
"Exciting admiration and wonder, 'Manhattan Holiday' is the most phenomenal show ever presented at the Latin Quarter."

LEE MORTIMER, New York Mirror  
"Ronald Field, former chorus boy at the Quarter and now a big time choreographer, has handled the production with imagination, keeping a cast of more than 50 moving with circus-like precision."

# RONALD FIELD

Currently in PARIS . . .

CHOREOGRAPHER FOR

# "LA PARISIENE"

Opening Dec. 1st

BEIRUT, Lebanon

## Judy

Continued from page 69

space, came off slick. Producers Bernstein & Drew called in the city's top sound engineers to make sure there would be no problem. The sound was great, and when Judy asked in a soft voice, "can you hear me when I talk?", there was a thundering chorus of "yes, yes," and "we love you, Judy."

Establishing a tremendous rapport with her audience, Miss Garland was all but mobbed at closing with her "Over the Rainbow" as hundreds rushed to the front of the stage to shake hands with her and plead for more. She took encore after encore, until the top lights went up, and sang her final number, "Chicago" with lights on.

Miss Garland, with one day's rest, went on to the Forum, Montreal, where she appeared Sunday (29). Previously, she had sung at Haddonfield, N. J., Saturday (21) for the Bernstein-Drew producing team, and has one more date for the pair in Washington, D. C., at the National Guard Armory Dec. 9 at \$10 top.

## ARA Bids

Continued from page 79

and Florida. These states have laws which make it mandatory for agents based in New York to operate through a correspondent agent or broker. All talent buying must be done through offices licensed in those states.

It is also generally admitted that many of the indies without representation in various cities must work through correspondent agents or bookers in order to get employment for their acts. There is little doubt that there is split commissions in these cases.

Agencies are ready to admit the importance of such bookers as Miss Abbott, Roy Cooper of Montreal; George Claire and Joe Hiller, both Pittsburgh; Dave Barcin of Toronto as well as others who tightly control a number of buying situations.

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CORBIN PATRICK,  
Indianapolis Star.

"Here is one of the most promising young singers that has ever played The Crown Room. We want him back again at least twice a year."

SAUL HOCKMAN,  
The Crown Room, Indianapolis.

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# GINNY TIU

## and THE HAPPY LITTLE TIUS

Sincere congratulations on the terrific drawing power of your fabulous little Ginny Tiu and her gang in our Iowa Sport and Vacation Show which closed here tonight after completely shattering every attendance record in the 20-year history of the show.

Over the Saturday and Sunday weekend, they completely amazed us by packing more than 25,000 paid admissions a day into this mammoth Veterans Memorial Auditorium.

A great act, a wonderful family, we are tremendously proud to have had the privilege of introducing your grand family to American sports show fans.

Martin P. Kelly, UNITED SPORTS & VACATION SHOWS

Congratulations on breaking all attendance records at the 1961 Multnomah County Fair. During the appearance of Ginny Tiu and the Happy Little Tius the crowds every day were the largest in the 55-year history of this fair.

Duane Hennessy, MULTNOMAH COUNTY FAIR

Through her reputation we were able to mark up a new record for attendance and gate on our opening day. And this record held up in spite of two rainy days. The people wanted to see Ginny Tiu.

Herman Gumpert, JACKSON COUNTY FAIR

These youngsters are most unusual, and I am sure they will continue to be most successful in the entertainment world. I shall be most happy to recommend this act highly.

H. L. Patton, MIDLAND EMPIRE STATE FAIR

I think we should show about \$212,000.00 for the "Crusade For Children" and this is an all-time high. Thanks to you and your lovely family.

To: Mr. Tiu from Chester A. Larch, LOUISVILLE

THE SENSATION WHICH THEY HAVE CREATED HAS EXCEEDED OUR FONDEST EXPECTATIONS, and these youngsters have won the hearts of the people of our entire county.

To: Mr. Tiu from Lawrence W. Lewin, 16th DISTRICT AGRICULTURAL ASSN., SAN LUIS OBISPO COUNTY FAIR

These refreshing and talented personalities were loved by everyone, and I am sure any audience would be completely captivated and their hearts won over by such a lovely group of kiddies.

Virgil C. Miller, KANSAS STATE FAIR

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# AGVA Hikes Welfare Levies

Continued from page 69

n method of relief distribution and administration at the union hasn't yet been decided.

Another cash developed over the powers of the executive board, which acts between the three times yearly meetings of national board. Board maintained that the latter board must accept responsibility for the exec committee's actions. But Paul Valentin, flaying the group as subversive to the administration, declared that the national board has no powers over the "dictatorial" action of the executive board. He cited the fact that he and national board member Russell Swann had attempted

to observe an executive committee meeting, but were not permitted in the room.

New executive committee members elected by the board are Al Kelly, who defeated actress Dorothy Lamour and Frank Palmer; Vince Silk, who won over Jack Haley, and Linda Compton, who won over Valentin.

In another matter, midwest regional director Ernie Fast, based in Chicago, asked for an increase to put him on a salary par with the two other regional directors in the union. He also sought permission to operate out of a warmer climate temporarily because of a recent illness. In an angry denunciation by Bright, he was turned down.

The meeting was to have continued until Friday night (27), but was adjourned one day earlier because of the death on the Coast Thursday of board member "Senator" Francis Murphy.



**BOSTON SMASH HIT**  
THE GLAMOROUS NEW HOTEL

**AVERY**

Show folks are raving about the all new Hotel Avery. All new, large, beautifully furnished deluxe rooms with private bath, television & radio. Air conditioning.

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**Wanted**  
**Attractive Identical Twin Girl Singers**

For Top Night Club Act  
Must be no more than 5'3" in height.  
Age 18 to 24  
Box 1, Daily Variety, 6404 Sunset Blvd.  
Hollywood 28, Calif.

# JERRY VAN DYKE

Comedy Personality

## SMASH HIT!

## CHICAGO PLAYBOY\*

LIFE Magazine, October 19th Issue:  
"Chicago's popular PLAYBOY CLUB is one of the Nation's most important incubators... newest fledgling an infectious banjo player—JERRY VAN DYKE."

\* Closes November 3rd.

★ ★ Coming Up ★ ★

CARILLON-HOTEL, Miami, November 4 thru 25  
PLAYBOY, New Orleans, Nov. 26 thru Dec. 16  
CLUB DATES, December 16 thru December 31  
MONROE, LOUISIANA, January 1 thru January 13, '62  
CLUB DATES, Palm Beach, January 25, 26, 27  
PLAYBOY, Miami, January 30 thru February 19  
CLUB DATES, Miami, March 2 and 3  
PLAYBOY, Miami, April 3 thru April 22  
PLAYBOY, New Orleans, April 25 thru May 15  
KINGS CLUB, Dallas, May 28 thru June 9 (3rd return)  
PLAYBOY, Chicago, July 19 thru August 8  
PLAYBOY, Miami, August 30 thru September 19  
PLAYBOY, New Orleans, September 20 thru October 19

Direction: W. H. (Monk) Arnold  
Exclusive Booking MUSIC CORP. OF AMERICA

# Minsky Producing Vegas' New Frontier Xmas Show

There's no keeping Harold Minsky out of Las Vegas. The producer who made nudges a major show biz industry in the casino belt has been signed to produce the show at the New Frontier, which presently has a Barry Ash-ton show, "Holiday in Rio." Starting date of Minsky's new opus will be Dec. 25.

Minsky introduced the burlesque policy at Vegas' Dunes Hotel, which helped bring it out of financial and management difficulties.

# Hope's 25th Anni

Continued from page 2

time to prepare a nightclub act, and I just don't have the time to do it."

## Highlight After Highlight

Hope considers his show biz career as one in which highlight has been piled upon highlight. But even so, there are standout occasions, such as two years ago when he received the Jean Hersholt Humanitarian Award at the Academy Award Dinner and when he was invited to star in the Royal Command Performance in London. In his 25 years working in film studios, he has also acquired personal favorites. Such as his favorite film, which was "Facts of Life" and, not surprisingly, a favorite costar in Bing Crosby, with whom he has been associated in many pictures. He rates "Paleface" (Par) as his most successful production.

In all his active life, the star has devoted considerable time, energy and effort to charitable causes. One associate reckons that Hope has been instrumental in raising "untold millions" for various causes. He has backed charitable efforts without any form of prejudice to race, creed or color, and it has been said that no other star in the world comes within "hailing distance" of Hope in helping good causes. In 1950, he was chairman of the United Cerebral Palsy Fund, and has been an honorary chairman ever since. He is associated with charitable efforts in Britain, as well as the U. S., and has also helped support worthwhile funds in all parts of the world. He has given his services often and freely in entertaining troops, and will probably be doing another foreign tour in the immediate future.

## Many Personals for 'Paradise'

Currently, he is concentrating on a program of charity preems for his latest Metro production "Bachelor in Paradise." On Thursday (2), he will make a personal appearance at a special preem at the London Coliseum in aid of Clubland and the Newspaper Press Fund. Two days later, he planes to Dublin for another charity opening to support the mentally disabled. A day later he will be in Glasgow for yet another screening, and the proceeds of that occasion will be to the benefit of the Roosevelt Memorial Fund. He is also scheduling further screenings in Paris, West Berlin and Rome.

Though his favorite relaxation is known to be golf, he has often capitalized on this sport to raise coin for needy causes. He has played at charity matches all over the world with other distinguished stars and this, as a sideline to his main activities, has brought substantial aid to many worthy organizations.

# Bob Hope's Honor

Continued from page 1

called in different fields of endeavor.

The others were presented at the first annual banquet of the organization last month in Monterey, Calif., but Hope was unable to receive his award at that time, in view of his current film commitment on "Road to Hong Kong." The board of governors of the Academy therefore asked Ambassador Bruce to make the presentation in London on their behalf.

In casting their votes, the board of the Academy studied the careers of more than 300 outstanding men and women. They included Edward Teller, scientist; Dr. Charles Mayo, medicine; Yousuf Karsh, photographer; Fritz Kaudewitz, bacterial genetics; Prof. Willard F. Libby, Nobel Prize winner, chemistry; Herbert L. Block, journalism; Morton White, philosophy.

# Inside Stuff—Vaude

A Baptist clergyman has turned down a solicitation for membership in the Playboy Club and has extended an invitation to Playboy owner Hugh Hefner to join "our club."

Writing in the current issue of the Christian Century, Rev. Richard N. Johnson said that in his club it is not necessary to hide one's feelings behind "an insatiable appetite for liquor, food or sex," and that initiation fees are waived, "but there is a maintenance charge of everything you have! (Since everything we have really belongs to God!)"

Singer Pat Morrissey, currently at the Living Room, Chi, is one and the same as singer who spelled her name Pat Morrissey, VARIETY's Living Room review of last issue notwithstanding. Thrush has switched to a more distinctively-spelled appellation.

Daisy Wood who died recently in Banstead, Surrey at 84 was somewhat cryptically identified in the obituary from England as an oldtimer in pantomime and vaudeville. Actually she was a member of a unique entertaining family of which Marie Lloyd was the most famous in Britain and her sister Alice Lloyd the most successful in America. The Woods and Loyds were connected by marriage with another tribe of trouper, the MacNaughtons, of whom Harry MacNaughton of U.S. radio fame is familiar. There were three women singles bearing the Lloyd name, the third being Rosie. All performed in America prior to and just after World War I, imported by Percy Williams. Alice Lloyd's and Tom MacNaughton's daughter, once wrote a column for VARIETY under the name of Alice Mac. Now married to an American, J. A. Keller, she resides at 13 Warren Street in Banstead.

# Obscure Ottawa Cafe Hits B.O. Jackpot With New Site Plus Regular Show Policy

Ottawa, Oct. 31.

Le Hibou had an obscure existence in Ottawa before it switched to new centre-town location two weeks ago. Now business is turna-way and management wishes it had twice the 150 seats the coffee room possesses. While new site is a big factor, policy of regular shows is helping business, too.

New room preemed with chanter Tom Kines on Friday and Saturday only, following with the Courriers. Expanded show policy now calls for three shows each on Thursday through Sunday opening with Josh White Jr., following with Ed McCurdy. Rest of week, Le Hibou features usual coffee room fare, including poetry, folk singing, etc.

Shows are staged by Harvey Glatt, impresario and former booker and stager at the Chaudiere Club niter. Other partners are George Gordon-Lennox, writer, musician, thespian, and Denis Faulkner, with experience in off-beat show business.

**LOLO & LITA**

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Send Photos etc.  
**CARMAN BOOKING AGENCY**  
Royal Palm Hotel  
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Paulette at The Fontainebleau

**PHOTOGRAPH OF THE MONTH**

By

# MAURICE SEYMOUR

Broadway at 54th St.  
New York, N.Y.  
CO 5-3133

# THANKS, EVERYBODY!

"Dick Barclay is an excellent partner for Miss Kirk, an agile dancer and smooth performer"  
FRANK QUINN (Daily Mirror)

"Strong Support"  
GENE KNIGHT (Journal-American)

"Herculean!" (Variety)  
"Dick Barclay pleased everybody from Conrad Hilton to Mittl Gayner"  
EARL WILSON (N. Y. Post)

"A very clever gentleman INDEED"  
BOB DANA (World-Telegram-Sun)

# DICK BARCLAY

Currently Featured with LISA KIRK  
**EMPIRE ROOM, Waldorf Astoria, NEW YORK**

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Carroll, **FENTHOUSE KEY CLUB, Chicago**  
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Chicago 1, Ill. Phone CE 4-5244

# Henny Youngman

## at THE DRAKE

**BEN MARSHALL:** Vice President Drake Hotel.  
 "An every night smash at the DRAKE. I couldn't get in myself!"

**IRV KUPCINET:**  
 "Comic Henny Youngman may be the reason the Drake Hotel plans to expand its Camellia House by removing the two pillars. He's doing turn-away business. (Beginners luck!)"

**HERB LYON:**  
 "One of the all-time greats in show business is doing capacity business at the Drake."

**TONY WEITZEL:**  
 "Fantastic business, every night is S.R.O. with Youngman at bat!"

**MAGGIE DALY:**  
 One of the maddest evenings in town—Henny Youngman at the Camellia House.

**CHARLIE DAWN:**  
 Henny is back for his second laugh-making stint in the Drake thru Oct. 19. His supply of stories and one-liners is, as usual, seemingly endless.

**BENTLEY STEGNER:**  
 Henny Youngman, virtuoso of the rapid-fire scatter-shot school of humor, is back at the Camellia House in the Drake Hotel loaded for any target that's an easy mark.  
 Wearing the turban he made his trademark in the Persian Room at the Plaza Hotel in New York, he attacks his venerable violin and jokes of matching vintage with equal zest.

**SAM LESSNER:**  
 Maybe the other comics are swiping Henny's material.  
 In the swank Camellia House of the Drake Hotel where Youngman is performing, not a single quip goes by without provoking a burst of laughter.

**WILL LEONARD:**  
 Booking Henny Youngman into the Camellia House of the Drake is like booking a rock 'n' roll show into a session of the United Nations.



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Material by Danny Shapiro

Copacabana, N. Y.

Just about presentation of Nat...

These are the golden days at...

The boxoffice return, as well as...

Cole has a with him an engaging...

Cole's catalog hasn't changed ap...

In support of Cole is the vastly...

Despite some good laughs de...

The Doug Couly line work has...

Latin Casino, Camden

Camden, N.J., Oct. 23.

There is a highly professional...

Miss Francis is just as assured...

Miss Francis has a youthful...

of the torchers of the 1920s her...

Myron Cohen is a story-teller to...

Cohen shows how to freshen up a...

Marty King's augmented house...

3 Rivers Inn, Syracuse

Syracuse, Oct. 27.

An upright piano, Sonny King...

Headliners' first stint opening...

Durante opens the show with...

Sonny King duets with Durante...

A session of malapropisms and...

Bob Arlen Dancers (10) display...

Durante & Co. is until Nov. 4.

Ritz Carlton, Montreal

Montreal, Oct. 24.

The new season in the Ritz cafe...

Flashing a happy smile, Miss...

A medley from "Irma La Douce"

Femme works a solid 45-minute...

Backing Miss Antier is house...



GALE SHERWOOD

"A real looker, with voice, oozes...

Palmer House, Chi

Chicago, Oct. 28.

Jet travel being what it is, the...

Apparently the producers of her...

This is not to say that the in...

Genevieve sings her French...

Poret acquits himself as a flavo...

Handicapping all involved is a...

Show openers are the Reberte...

Ashgrove, L. A.

Los Angeles, Oct. 20.

"Lightnin'" Sam Hopkins, Jack...

Hopkins is the epitome of true...

quiet, contemplative and interest...

There is an immediate empathic...

Hopkins' guitar talks in an exc...

Balladeer Elliott looks and sou...

He specializes in Woody Guthrie...

Show is in through Nov. 12.

Tahoe Harrah's

Lake Tahoe, Oct. 23.

Since Bill Harrah first opened...

Miss Fitzgerald proves in this...

Rowan & Martin are back with...

Vic Hyde, new to the Tahoe...

Albeit two of late have had much...

Bill is in till Nov. 22, followe...

Vic Hyde, new to the Tahoe...

Opening spot is neatly handled...

Carl Grant is skedded to follow...

Fairmont, San Francisco

San Francisco, Oct. 28.

Jaye P. Morgan is a well-stacked...

Among her best efforts, winning...

When, however, Miss Morgan...

Another distracting element...

When act shak's down, however...

Roundtable, N.Y.

Belle Barth, Cootie Williams...

Belle Barth did it back in the...

To initiate the latecomer, her...

She also goes heavy on show biz...

Some confusion, apparently...

As for Ward, his attractive mien...

Cootie Williams Quartet show...

Also up is the Yugene Smith...













Legit Bits

Richard Barr and Clinton Wilder present their revival of "The Last Tape" and "Zoo" at the Studio Theatre, Buffalo, for one week beginning next Tuesday.

Fair" at the Theatre-in-the-Mall, Paramus, N. J. New York legit producer Caroline Swann and her husband, ad exec Ed Swann, took in the opening last Monday night (30) of the new Arena Theatre, Washington.

Feldman) and Shelwin Co. (Shelley Winters). The plan is to do the play later as a picture, with Miss Winters starring and Weinstein producing.

Ind'pls Ex-Filmer Sets Road and Local Shows

Indianapolis, Oct. 31. Intro Productions, Inc., recently formed here to present a series of touring and local off Broadway type shows at the remodelled Zaring Theatre, opened last Saturday-Sunday (28-29) with Paul Gregory's "That Fabulous Redhead," starring Agnes Moorehead, and "A Phoenix Too Frequent."

A NEW STAR CUE

"TOMMY RALL Is Outstanding Both as Dancer and Singer. This Show Should Give Him Top Recognition."

TOMMY RALL



"Milk and Honey" is at its most exciting when TOMMY RALL sings a lovely ballad, 'I Will Follow You,' and then caps it with an extraordinary solo dance."

"A moment of stirring emotional truth... played, sung and danced with gusto."

"Acts with heart, sings with telling effect and steps dynamically."

"TOMMY RALL dances an exquisite and poignant lament—there isn't a more noble moment all evening."

"TOMMY RALL emerges as a stand-out singer."

"Beautifully sung by TOMMY RALL."

"TOMMY RALL can sing and dance with equal felicity."

"MILK and HONEY"

MARTIN BECK THEATRE NEW YORK

Representation: RAY C. SMITH ASHLEY-STEINER, INC. 579 Fifth Ave., New York 17, N. Y.

Canadian actress Frances Hyland will star in a production of "The Lark" at Goodman Theatre in Chicago in December. It will be staged by Bella Hkhn.

Julia Meade will play the lead femme role in "Bells Are Ringing," which will be presented at the Meadowbrook Dinner Theatre, Cedar Grove, N. J., for three weeks starting Nov. 7 by Sawyer-Scengia-McHugh Productions.

An extra weekly Monday night performance of the Edward Albee's twin-bill, "American Dream" and "Death of Bessie Smith" has been added to the prior four week-end showings at the Cherry Lane Theatre, N.Y.

Touring Shows

- (Figures cover Oct. 29-Nov. 12) Advise and Consent—Ford's Balto (30-4); Nixon, Pitt. (6-11); Best Man—Buckton, Chi (30-11); Bye Bye Birdie (N.Y. Co.)—Shubert, Boston (30-4); Her Majesty's, Montreal (6-11); Bye Bye Birdie (2d Co.)—Erlanger, Chi (30-11); Captains and the Kings (tryout)—Curran, S.F. (30-11); Daughter of Silence (tryout)—Erlanger, Philly (30-11); Fiorello—Auditorium, Hershey, Pa. (30-31); Bushnell, Hartford (1-4); Shubert, Boston (6-11); First Love (tryout)—Shubert, New Haven (6-11); Gay Life (tryout)—O'Keefe, Toronto (30-11); Gideon (tryout)—Locust, Philly (30-4, moves to N.Y.); Gypsy (N.Y. Co.)—Biltmore, L.A. (30-11); Gypsy (2d Co.)—Shubert, New Haven (30-4); Playhouse, Wilmington (6-11); La Plume de Ma Tante—Fisher, Det. (30-11); Lena Horns Show (tryout)—Colonial, Boston (30-11); Man for All Seasons (tryout)—Walnut, Philly (6-11); Miracle Worker—Pabst, Milwaukee (30-4); U. of Wisconsin, Madison (6); Wichita (Kan.) U. (8-9); Music Hall, Omaha (10-11); Music Man—Hanna, Cleve (30-11); Music Man (bus-and-truck)—Ohio Theatre, Cincinnati (30-4); Prince Youngblood, 211; Ohio Theatre, Mansfield (1); Kellogg Jr. High School, Battle Creek (2-3); Civic, Lansing (4); Loew's Victory, Evansville (6); Indiana U., Bloomington (7); Purdue U., Lafayette, Ind. (8-9); Morris, South Bend (10-11); My Fair Lady (2d Co.)—Shubert, Chi (30-11); National Repertory Co. (Mary Stuart, Elizabeth the Queen)—National, Wash. (30-4); Ford's, Balto (6-11); Night of the Iguana (tryout)—Auditorium, Rochester (2-4); Shubert, Det. (7-11); Rhinoceros—Hartford, L.A. (30-11); Sound of Music (2d Co.)—American, St. Louis (30-11); Subways Are for Sleeping (tryout)—Shubert, Philly (6-11); Sunday in New York (tryout)—Playhouse, Wilmington (1-4); National, Wash. (6-11); Taste of Honey—Royal Alexandra, Toronto (30-4); Bushnell, Hartford (6-11); Mineola (L.I.) Theatre (6-11); Tenth Man—Wilbur, Boston (30-4); Royal Alexandra, Toronto (6-11); Thunder Caravan—Her Majesty's, Montreal (29-4); Wilbur, Boston (6-11); Toys in the Attic—Forrest, Philly (30-11); World of Suzie Wong—Civic, Knoxville (31-1); Temple, Birmingham (2-4); Civic, New Orleans (6-12).

Off-Broadway Shows

- (Figures denote opening dates) American Savoyards, Jan Hus (10-26-61); Balcony (Rep.), Circle in Square (3-3-60); Blacks, St. Marks (5-4-61); Buskers, Cricket (10-30-61); Clandestine, Actors (10-30-61); Connection, Living (Rep) (9-12-61); Diff'rent, Mermad (10-17-61); Dream a Little Dream, Cherry Lane (31-61); Fantasticks, Sullivan St. (5-3-60); Ghosts, 4th St. (9-21-61); Go Show Me a Reason, Midway (10-27-61); Happy Days, Cherry Lane (9-17-61); Harry Stoones, Gramercy (10-21-61); Harry Sunshine, Players (11-18-59); Mistletoe, Sheridan Sq. (9-25-61); O Merry Me, Gate (10-27-61); Promise, Promise (11-22-60); Red Rose, Provincetown Playhouse (6-12-61); Sap of Life, 1 Sher. Sq. (10-2-61); Threepenny Opera, de Lys (9-20-55); 2 by Saroyan, East End (10-22-61); SCHEDULED OPENINGS Go Fight City Hall, Mayfair (11-2-61); Time, Gentlemen, Strollers (11-4-61); All in Love, Martinique (11-6-61); Sharon's Grave, Maidman (11-8-61); Auto Graveyard, 41st St. (11-11-61); Bells, E. 11th St. (11-16-61); Tolnaitte, Theatre Marquee (11-20-61); Red Roses, Greenwich News (11-20-61); Androcles-Police, Phoenix (11-21-61); Apple, Living Theatre (11-28-61); Shadow of Heroes, York (12-5-61); Sing Muse, Van Dam (12-11-61); Fortune, Provincetown (12-14-61); Not While Waiting, Mad. Ave. (12-18-61); Madame Aphrodite, Orpheum (12-27-61); CLOSED Harry Stoones, Gramercy (10-21-61); closed Oct. 21 after one performance.

London Shows

- (Figures denote opening dates) Affair, Strand (9-21-61); Amorous Pawn, Piccadilly (12-3-59); Androcles and the Lion, Mermad (10-3-61); Beyond Frings, Fortune (5-10-61); Billy Liar, Cambridge (9-13-60); Bonny and Bessie, Royal Ct. (10-24-61); Bonne Soup, Comedy (10-23-61); Bye Bye Birdie, Her Majesty's (6-15-61); Do Re Mi, Prince Wales (10-12-61); Dream a Little, Royal Ct. (10-24-61); Duck and Lovers, Arts (10-18-61); Flings Ain't, Garrick (2-11-60); Gully Party, St. Martin's (8-17-61); Irma La Douce, Lyric (7-17-58); Irregular Verb, Criterion (4-11-61); Les Femmes de Bois, Palladium (5-19-61); Lord Chamberlain, Saville (8-23-61); Luther, Phoenix (7-27-61); Mousetrap, Ambassador (11-25-52); Mrs. Puffin, Duchess (7-18-61); Music Man, Adelphi (3-16-61); My Fair Lady, Drury Lane (4-30-58); Oliver, New (6-30-60); One Day of Year, Royal E. (10-23-61); One For the Pot, Whitehall (8-2-61); One Over Eighty, Duke York's (4-5-61); Polish State Rep, Prince's (10-30-61); Rehearsal, Globe (4-5-61); Repertory, Aldwych (12-15-60); Repertory, Old Vic (8-4-61); Ross, Haymarket (5-12-60); Sound of Music, Palace (6-18-61); The Queen of Hearts (9-2-61); Teresa of Alria, Vaudeville (10-20-61); Whistle in Dark, Apollo (9-11-61); Young in Heart, Lyric (11-5-60).

- SCHEDULED OPENINGS Heartbreak H'ce, Wyndham's (11-1-61); Wreath Udome, Lyric H'mith (11-2-61); Long Sunset, Mermad (11-7-61); CLOSED Miraclic Worker, Wyndham's (3-9-61); closed Saturday (28) after 287 performances.

SCHEDULED B'WAY PREEMS

- Complaisant Lover, Barrymore (11-1-61); Kean, Broadway (11-2-61); Gideon, Plymouth (11-9-61); Gay Life, Shubert (11-18-61); One Over Eighty, Duke York's (11-22-61); Sunday in N.Y., Cor. (11-29-61); Daughter Silence, Music Box (11-30-61); Take Her, Biltmore (12-21-61); No 9 Strings, Minger (12-22-61); Night of Iguana, Royale (12-28-61); New Faces of '62, Alvin (2-1-62); No 9 Strings, Minger (12-22-61); Funny Thing Happened, 23-32 (5-3-62).

PRODUCTION SERVICE. We supply technical services and personnel for off-Broadway productions. Through our business and personnel contacts we are able to offer the best at lower prices. SHER-WYNN PRODUCTIONS 43 West 87th Street New York 24, N. Y.

GRAMERCY ARTS THEATRE 138 East 27th Street. is now under the management of F.G.A. Enterprises, Inc. The seats have been repositioned and the interior newly painted. It is AVAILABLE FOR IMMEDIATE RENTAL. For information call MU 6-9630 or write to F.G.A. ENTERPRISES, Inc., 30 E. 42nd St., N.Y. Room 502.

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A.T. LIBERTY? WANTED—Actress for telephone work during the day at a Travel Agency. \$1.50 an hour PLUS commission. Call AL 5-3412.



# CASTING NEWS

Following are available parts in upcoming Broadway, Off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY Casting Department by telephone calls, and has been rechecked at the production office.

These casting notices will be repeated weekly until filled, and additions to the list will be made only when information is secured from reliable sources. The intention is to service performers with leads and parts in the arrangements of the shows involved rather than to provide a general orientation. This information is published without charge.

In addition to the available parts listed, the tabulation includes production credits for later this season, but, for which, the management has not yet holding open casting calls. Parenthetical designations: (C) Comedy, (D) Drama, (MC) Musical Comedy, (M) Musical, (R) Revue, (Rep) Repertory, (DR) Dramatic.

## Legit

### BROADWAY

"Carnival" (MC) Producer, David Merrick, 264 W. 44th St., N.Y. LO 3-7520. Parts available for two dwarfs, male and female who can play the trumpet. Mail photos and resumes immediately to Robinson Stone, 242 W. 44th St. Audition for an Equity singer to play a soprano part. Parts available at 5 p.m. at the Lyceum Theatre, 249 W. 54th St., N.Y.

"Happy Happy Happy" (MC) Producer, Arthur Cantor & Robert Wagner, 264 W. 44th St., N.Y. LO 3-4779. Available parts: man, 37's and 40's, male type, must sing and dance very well; femme, 20's, average femme type, must sing and dance very well; man, 35-40, male, Ave. ad exec; man, lat, small, 30's, must sing; man, 30's, average, must sing; man, average, must sing and climb walls to play carn entertainer; femme, middle-aged, kooky battle-axe; man, 20's, sing well and dance; femme, 20's, bosomy, must sing and dance various roles including comedians, executives, characters, and male and femme characters. Mail photos and resumes to Robinson Stone only, c/o above address.

"Giants, Sons of Giants" (D) Producers, Charles A. Toler & William F. Cofit, 60 E. 42d St., N.Y. YU 6-0990. Several parts available for men and women, dramatic performers, 40's. Apply to agents only or call above number for appointment.

"Jennie" (MD) Producer, Broadway-Porter Prods., (1619 Broadway, N.Y. JU 4-4886). Available

parts: femme, 20, small, lyric soprano; femme, 50's, strong personality, male, 50-60, timid; three men, 35-45, businessmen; femme, voluptuous model; character man, 50-60, non-singing; high wire act, one man and one woman; several small male and femme roles. All must sing. Mail photos and resumes, through agents only, above address.

"Put It In Writing" (R) Producer, Robert Weiser, 234 W. 44th St., N.Y.; LO 3-4570. Parts available for male and femme revue types. Mail photos and resumes, c/o above address.

"Sound of Music" (MD) Producers, Richard Rodgers & Oscar Hammerstein 2d, 488 Madison Ave., N.Y.; casting director, Eddie Blum. Auditions for possible future replacements for girls, 7-16, and boys, 11-14, all with trained voices characters. Mail photos and resumes to above address.

"Time Is a Thief" (D) Producer Beverly Zarling, 489 Fifth Ave., N.Y.; YU 6-4284. Available parts: femme lead, 50's, small, proud, character woman; character man, 50's, small, meticulous, character femme, 45, plump, character man, 30's, solid, rugged; man, 30's, tall, wiry; two juvenes, 12-14. Mail photos and resumes, through agents only, c/o above address.

"We Take the Town" (MD) Producer, the Stuart Company, 831 Seventh Ave., N.Y.; CI 7-0725. Available parts: man, 32, fair, enthusiastic, swaggering, must sing and move well; femme, 25, dancer-actress-chest singer, dark, luscious, volatile; femme, 20, Auburn hair, delicate, eager, soprano; man, 60, little, bird-like features, soft-spoken, non-singing, can be heard; man, 28, non-singing, aristocratic, weak-looking, ineffectual;

tenor, 30-40, skinny, poetic; man, 38, singer-dancer, squat, swarthy, cruel; man, 35, non-singing, tall, straight, reserved; boy, 10, act, sing and play bugle; boy, 12, angelic choir voice; femme, 14, singer; femme, 7; male singers: an old peasant man and an old aristocratic man, four young men, all must act, femme singers: two mature women who must act, four young girls; six young femme dancers; men dancers of all sizes, slaps and descriptions. Mail photos and resumes c/o above address.

### OFF-BROADWAY

"All Kinds of Giants" (MC) Producer, Noel Weiss (c/o Savan Levinson Agency, 20 E. 53d St., N.Y.; PL 2-1360). Available parts: character comedian, 40-50; man, 25; man, 25, under 5 feet, 6 inches tall; soprano, 18-22, pretty. All must sing. Mail photos and resumes or call, above information.

"Banker's Daughter" (MC) Producers, Claire Niehnen & Paul Libin, 61 W. 9th St., N.Y.; AL 4-3536. Available parts: man, 40's, charming rascal; femme, 21, attractive, willful; man, 25-35, clever, comic; leading man, handsome baritone, aristocratic; lyric soprano, attractive, aristocratic; femme, 50's, genteel; boy, round, naive; character man, ruddy sea captain. Legit voices only. Mail photos and resumes c/o above address. Don't phone.

"Black Monday" (D) Producer, William Hunt (c/o deJola, 350 W. 12th St., N.Y.). Available parts: several males, white and Negro, 20-50, all types; white girl, 13-14; Negro boy, 13; white boy, 9-10; one white and one Negro femme, 30-35; several non-Equity children. All must have good Southern accents. Mail photos and resumes c/o above address.

"Happy Reviewers" (R) Producers, George Gerschner & Ken Gaston in asso. with Richard Roffman, c/o Gaston, 1514 Metropolitan Ave., Bronx 62, N.Y.; TA 2-5105. Parts available for male and femme experienced musical comedy performers. Mail photos and resumes c/o above address; no phone calls.

"Not While I'm Eating" (R) Producer, L. A. D. Company (c/o Lenny-Debin Agency, 140 W. 58th St., N.Y.; CI 5-4157). Available parts: comic, 20's; comedienne, 20's; leading male singer-dancer, 20's; ingenue singer-dancer; character man, 20's, singer-dancer; character femme, 20's, singer-dancer. Apply through agents only by calling Walter Perner, above number.

"South of Heaven" (MD) Pro-

## So They Say

"I'm afraid the cast finds me dreary after Richard. He kept open house in this room every night, you know—not only for the company. Friends from bars around would say, 'Let's drop over at Richard's tonight!'"

"Well that's all stopped now. I have to keep my door closed. It isn't only that I need energies for this role. But I get only a fraction of what he did. I can't keep the bar in this room filled."

—William Squire, who recently succeeded Richard Burton as costar of "Camelot," as quoted by Frances Herridge in the N.Y. Post.

"At the beginning, I got 50c a night for performing. I used to say to my mother that it didn't pay to cry that much for 50c. In those days, you see, every Yiddish play had an orphan, and I was usually it."—Molly Picon, costar of "Milk and Honey," as quoted by Joseph Morgenstern in the N.Y. Herald Tribune.

## B'way Grosses

Continued from page 83

World-Telegram; McClain, Journal-American; Watts, Post) and four unfavorable (Chapman News; Coleman, Mirror; Kerr, Herald Tribune; Taubman, Times).

Last week, \$9,420 for five performances.

### Opening This Week

Garden of Sweets, ANTA (D) (\$6.90; 1,185; \$47,000) (Katina Pavlou).

Ben Frye and Irving Squires presentation of play by Waldemar Hansen, Capitalized at \$150,000, opened last night (Tues.) at a cost of approximately \$150,000 and can break even at around \$20,000.

Complaisant Lover, Barrymore (C) (\$6.90-\$7.50; 1,067; \$42,000) (Michael Redgrave, Goggin Withers, Richard Johnson).

Irene Mayer Selznick, in association with H. M. Tennent Ltd., Donald Alberty and F. E. S. Plays Ltd., presentation of play by Graham Greene, Capitalized at \$125,000, opens tonight (Wed.) at a cost of approximately \$100,000 and can break even at around \$25,000.

Kean, Broadway (MC) (\$8.05-\$9.40; 1,900; \$79,700) (Alfred Drake).

Robert Lantz presentation of musical with lyrics and music by Robert Wright and George Forrest and book by Peter Stone, based on Jean-Paul Sartre's adaptation of Alexandre Dumas' play, Capitalized at \$400,000, opens tomorrow night (Thurs.) at a cost of approximately \$400,000 and can break even at around \$46,000.

## ROSEMARY PRINZ

Who Appears Daily as PENNY on CBS-TV'S "AS THE WORLD TURNS"



Broke the Box Office Record For Five Years When She Appeared as

JENNIFER in "PAINT YOUR WAGON" this past summer at Guy S. Little, Jr.'s, SUMMER OF MUSICALS at the Grand Theatre in Sullivan, Illinois. The entire eight performances of PAINT YOUR WAGON were completely sold-out before the production opened. Miss Prinz has just completed a return engagement to Illinois appearing as

GITTEL in "TWO FOR THE SEESAW" in a split-week tour produced by Guy S. Little, Jr. Again, Miss Prinz won the praise of critics and audiences and played to capacity business.

## Thank you EVERYONE...

for your warm reception to my portrayal of "RUTHANNE" in

## "THE SAP OF LIFE"

Currently at ONE SHERIDAN SQUARE, New York.



"Patricia Bruder is especially winning. Pretty, piquant and with a lovely voice, she is an actress of sureness and charm."

VARIETY

"Patricia Bruder has her chance to evoke a girl as real as sunlight—and as warming. She is a singer of merit."

NORMAN NADEL  
New York World Telegram & Sun

"Patricia Bruder is charming as a young realist."

HOWARD TAUBMAN  
New York Times

"Patricia Bruder portrays true love with nice sincerity."

RICHARD WATTS, JR.  
New York Post

# PATRICIA BRUDER

Also Appearing as "ELLEN" in

## "AS THE WORLD TURNS" CBS-TV

Representation: TED MEYER, 200 West 57 St., New York 19, N. Y.  
Judson 6-7255

## Television

"Bono's Circus" (children's show locally on WGN-TV). Producer, McGinn Television Productions (410 S. Michigan Ave., Chicago; WA 2-1000). Casting director Laura Hitt accepting photos and resumes of all types of circus acts c/o above address. Include availability date in Chi area.

"Naked City" (dramatic series). Producer, Herbert B. Leonard (Screen Gems, 711 Fifth Ave., N.Y.; PL 1-4432). Accepting photos and resumes of general male and female dramatic talent by mail only, c/o above address.

## Films

"Acquaintance" (featurette). Producer, Creative Mart Films (607 Fifth Ave., N.Y.; OX 7-5895). Available parts: femme, 20's, attractive; man, 25-30, tall, attractive; man, 40's, continental type. Mail photos and resumes c/o above address.







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the first name in Original Broadway Cast Albums welcomes

## TOMORROW'S HIT—*Kean*


opening November 2, Broadway Theatre

reuniting the dynamic star of "Kismet"

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with the lyricist-composer team of

## ROBERT WRIGHT and GEORGE FORREST



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A NEW MUSICAL COMEDY  
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ALFRED DE SIO CHRISTOPHER HEWETT ROBERT PENN ARTHUR RUBIN  
and PATRICIA CUTTS

Lyrics & Music by  
**ROBERT WRIGHT and GEORGE FORREST**

Book by  
**PETER STONE**

From a Comedy by JEAN-PAUL SARTRE  
(Based on the Play by ALEXANDRE DUMAS)

Production Designed by ED WITSTEIN  
Lighting by JOHN HARVEY


Musical Direction & Vocal Arrangements by  
FERBROKE DAVENPORT

Orchestrations by PHILIP J. LANG

Ballet & Incidental Music by ELIE SIEGMESTER

Production Executive MONTY SHAFF

Entire Production Staged & Choreographed by  
**JACK COLE**





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## NEHRU: 'TAKE ME TO YOUR MEDIA'

### Bon Arrivee (Not Voyage) 'Be My Guest' Gimmick: Reverse Credit Card

By ROBERT F. HAWKINS

Rome, Nov. 7. The 1962 travelers to Europe will have an added fillip to look forward to for enjoyment of the Continent, if a scheme devised by broadcasting executive Stanley Joseloff takes hold. Gimmick would replace burdensome and stereotyped bon voyage gifts, such as flowers, fruit, and the rest with "Bon Arrivee" presents, enjoyed by the voyager on arrival in Europe or any other area covered by the new service called "Be My Guest."

Beginning early next year, friends at home can shower the American vacationer with anything from a \$5 perfume in Paris to a complete boar hunt in Morocco; from a dinner in a famed Rome restaurant to a personally conducted tour of voodoo haunts in Haiti; not forgetting such gag offerings as an elaborately wrapped "revival kit," complete with Bromo tablets and dark glasses, for the morning after a night before in Paris.

Idea came to the well-travelled Joseloff during a previous visit to Rome when a friend at home, after considerable correspondence and difficulty, managed to arrange for him a swank dinner at the Eternal City's plush Hostaria dell'.

(Continued on page 78)

### The Union Status Of The Performing Trumans; Harry Heckled by Maggie

Washington, Nov. 7.

Former President Harry S. Truman returned to his old piano at the White House last week and was instantly met with a rebuke from another musician in the audience.

"But Daddy," said you-know-who, "you don't belong to Equity." The next day Truman was called on at the National Press Club to clarify the cryptic remark. "As a lifetime member of the musicians' union, why didn't you explain to your legit performer-daughter that you don't have to be a member of Actors Equity to play the piano?"

Truman replied something to the effect that there was little he could explain to Margaret.

Truman and a group of Fair Deal friends were hosted by President and Mrs. Kennedy at a special White House banquet. The ex-President played Paderewski's "Minuet in G" after the razzing from his daughter. A preceding musical program featured pianist Eugene List who played Truman's favorite Chopin numbers. List has played for Truman through the years, beginning at the 1945 Potsdam conference when he performed for Stalin, Churchill and Truman as an Army enlisted man.

### Fallout Shelter Fun

Dept. of the Bitter End: Veteran publicist-distrib. Noel Meadow has formed Survival Films to distribute 16mm and 8mm pix for use in fallout shelters.

"Claustrophobia being the principal consideration, the pictures will be comprised of outdoor subjects and travelogs. In addition to inspirational messages by world leaders." Like Khrushchev?

### A Mother's Grief Called 'Obscene'

Kansas City, Nov. 7.

Kansas State Board of Review is being challenged in its censorship of the film, "Two Women," by Embassy Pictures, New York, distributor. Board on Aug. 29 refused to grant a certificate of approval for the film, citing an episode in the film as "obscene."

Scene in question is one showing the mental and physical reactions of a mother who has just minutes before witnessed the killing of her baby by a soldier, according to the petition filed in Wyandotte County District Court, Kansas City, Kans. The petition claims the scene is not obscene or immoral in context.

As an alternate to the granting of a certificate of approval, the distributor asks the court to declare unconstitutional the law under which the board censors motion pictures. The petition declares that the law requiring the plaintiff to obtain approval before showing the film denies the distributor the right and privilege to speak freely and to publish its sentiments and beliefs. The censorship law imposes an invalid prior restraint upon freedom of expression. Attorneys for Embassy are Harold H. Harding and Charles W. Lowder, Kansas City, Kans., who filed the suit Oct. 26.

Suit is one more in a long series by distributors which have looked

(Continued on page 79)

### Champ Joe Louis' Tour Of 1-Niters, Then O'Seas

Former heavyweight champ Joe Louis is teaming with comedian Leonard Reed on a tour of one-nighters. Reed worked with Louis some years ago, and later did a stint as manager of the Apollo Theatre, N.Y. They debut Nov. 15 and will follow with a tour of European Army posts starting Dec. 12. Supporting cast will include The Falcons, Johnnie Mae Matthews, Alberta Adams and Todd Rhodes Orch.

### INDIA'S CHIEF KEEN FOR SEEING

By ABEL GREEN

India's Prime Minister Jawaharlal Nehru, now in the U.S. on a state visit, is pointedly interested in the widest exposure to press, radio, tv, motion pictures for himself and, more than coincidentally, wants to make the widest study of U.S. communications and entertainment. He has so expressed himself to the State Dept.

The result is that Nehru, unlike Khrushchev, will see Disneyland. In fact he'll see Disneyland, at his own request, before he sees his Beverly Hilton Hotel suite next Sunday (12), when he and his party go directly from the airport to the Anaheim, Cal., outdoor playground.

Chief of Protocol Angier Biddle Duke and his chief aide, Jay Rutherford, who have charge of all visiting dignitaries, are impressed with Nehru's pitch for the greatest press and communications coverage. Also the Indian leader's interest in communications which will include an official motion picture dinner hosted by Eric Johnston at the BevHilton Hotel the same Sunday (12) night. Next day (Monday) the Nehru party will be feted on the Paramount lot; the

(Continued on page 78)

### French Authors' 'Moral' Control Over Filmings

Paris, Nov. 7.

The law giving authors moral rights and say in re film adaptations of their work goes into effect imminently. It was first passed in '57. A recent trial pinpointed the workings and possible effects of the law.

Law gives writers a say so on the film adaptation and finished product with a right to damages if they feel their work has been betrayed. It also gives authors 2% of the gross as well as a big down payment against the percentage.

Producers feel that percentage may cut into their take and that authors may cause troubles. Recent trial had the Society of Men of Letters backing the prestige and rights of a long dead 18th century author, Chaderlos De Laclous, whose classic, "Les Liaisons Dangereuses," they feel, was debased by the updated '59 pic version of director Roger Vadim and writer-adaptor Roger Vailland.

If dead authors' works are also to be contested, producers feel this could get out of hand. No verdict

(Continued on page 78)

### Murrow Dubs U.S. Film Product 'Funhouse Mirrors' as Seen O'Seas

#### 'Ladies Will Please—'

In the yesteryear flickers it used to be "ladies will please remove their hats" but what to do with those new Eiffel Tower, Brigitte Bardot-style coiffeurs.

They're the new legit menace because that's where the high-styled theatregoers congregate, especially at the openings, and even Gargantua can't see over some of those statuette coils. It's as bad as sitting behind a pole.

### World Rebuke To Soviet 'Testing'?

Mexico City, Nov. 7.

A minute of coordinated silence on the entire "civilized world's" radio and tv facilities is proposed by Rodolfo Landa, head of the National Assn. of Actors, as a rebuke to the Russians' "irresponsible atomic bomb blasts."

Landa will sound out all the international federations of actors and allied talent fields, particularly attuned to propaganda purposes, to project this vivid albeit "passive resistance measure." He claims that untold millions are loyal to their local and global talent favorites and such personalities can do more to drive home to the Russians that the world's millions upon millions of human beings "may now live in dread of a new catastrophe" because of the Soviet government's actions "even while the wounds of the last war are still latent."

### U.S. Western Film

#### Underway in Spain

Madrid, Nov. 7.

The first full-length western to be filmed in Spain, "Brutal Land," is in production in the southeastern province of Almeria. Project is a three-way coproduction involving Hammer Films of London, Tecisa of Madrid and a Yank syndicate recently formed in New York. Executive producer Michael Carreras is also director. James Sangster shares working producer credit with Jose Maeso.

Package involves a sizeable advance from Metro which will distribute throughout the world, except for Spain and Portugal (Mercurio distributes in these territories). Based on an original screenplay by Edmund Morris, "Brutal Land" includes Richard Basehart, Alex Nicol, Paquita Rico and Don Taylor, with Jose Nieto, Fernando Rey and Manolita Barroso costarring.

Word from Hollywood at VARIETY: prestimie Tuesday was that film folks wished to cooperate but did not wholly accept the validity of Murrow's data. Eric Johnston's own survey established different impressions; that 65% of U.S. films were liked around globe. Producer George Sidney said Murrow was speaking to the "wrong people"; he ought to address the film presidents and bankers.

Hollywood, Nov. 7. Recently Newton Minow, the chairman of the Federal Communications Commission, lambasted broadcasters for perpetrating a "wasteland," culturally, in the domestic market. Now the director of the U. S. Information Agency, Edward R. Murrow, charges that Hollywood film studios are spreading a bleak, exaggerated and undesirable image of American culture to the world at large.

Talking turkey, Murrow told the top tier of Hollywood filmdom assembled that foreigners see America through "funhouse mirrors" as result of the films they ship overseas.

Said Murrow: "Let me be blunt

(Continued on page 78)

### Russia and Satellites Outshone Free World At Frankfurt's Book Fair

Frankfurt, Nov. 7.

This year's International Book Fair in Frankfurt ranked as the biggest in the world, with an overpowering 80,000 books from 1,832 publishers, and reps of every major American and British publisher on hand. Book fair catalog alone weighs a hefty six pounds.

Best-organized and most imposing stalls came from the Redlands, particularly Russia, and also East Germany, Hungary and Czechoslovakia. So well-coordinated were the Reds in their massive efforts to sell their books across the Iron Curtain that they delivered personal letters to the hotels of some of the top U.S. publishers at hand, urging sales of particularly "outstanding" books by up-and-coming-young party writers.

According to Ken Gliner, chief

(Continued on page 78)

Dear Jack:  
WITH ZOOMER  
I can get closer to our stars than Gagarin did with his rocket—and its safer! (Costs less, too!)  
Charles Vanda  
J. WALTER THOMPSON COMPANY  
JAPAN

# West Germans Irked by Episodes In Forthcoming Italo War Film

By HAZEL GUILD

Frankfurt, Oct. 31. The West Germans are mightily concerned about a forthcoming Italian film that allegedly presents the Germans during the last World War in an unfriendly light, as against the trend of today's international picture which "the good German" has been emerging.

Germans claim the upcoming Polaris Production, "Drei Italiani Per un Tedesco" (Three Italians for a German), concerns a war episode in 1943 during the German occupation of Italy. It reveals an incident in which 500 Jews in Rome are shot as reprisal for the death of 26 German soldiers. One German newspaper reported: "It is undoubtedly true that there were injustices during the German occupation in Rome. But the question is whether, at a time in which the European nations shall be brought closer together, such themes should be brought on the screen."

This adds to the current sentiment "We was wronged" which the Germans are crying about the Venice Film Fest. There are still many nice comments in the press here that it was a deliberate slight not to invite a single German film to that competition last August.

Moreover, according to the reports now current in the German press, the portrayal of the Germans, particularly the Teutonic soldiers in the last World War, in international films is now becoming more and more frequent.

## LOUIS NIZER'S LIFE IN COURT OK FOR PIX

"My Life in Court" by Louis Nizer (Doubleday; \$5.95) is six chapters, 324-page recap of some of the celebrated trial lawyer's most fascinating cases. Presented in a style that must be as penetrating as some of the analyses prepared by Nizer in professional pursuits, book will have special appeal for show biz readers because of treatment accorded the libel case of Quentin Reynolds vs. Westbrook Pegler; for a report on the Billy Rose Eleanor Holm divorce case; the account of Murey Amsterdam's difficulties when accused of plagiarizing the "Rum and Coca-Cola" song; and a review of Louis B. Mayer's fight to gain control of Lew's Inc.

Neatest trick effected by author Nizer is ability to remain factual and reasonably unemotional about cases in which he was an embattled partisan, while managing to convey a vast amount of his own colorful personality to his pages. In addition to involving important clients, some of Nizer's cases have had considerable influence on jurisprudence, and, as in the instance of the Reynolds-Pegler imbroglio, a

(Continued on page 78)

## Reeperbahn Rebellion

Hamburg, Nov. 7. There is a rebellion brewing on the Reeperbahn, the famed seaport "Montmartre" which draws slummers and locals alike, since the Hamburg city fathers ordained no 100% stopping, either for the bare-bosomed lady wrestlers or epidemic-displacers.

The peepers must at least retain a G-string and they, and the sailors and tourists alike, don't like it.

## Greshler Hits Gotham With Foreign Press Assn. Awards as TV Package

The Golden Globe Awards given by the Foreign Press Assn., are being packaged for video presentation by agent Abner J. Greshler, who was in New York last week, pitching the show to advertising agencies and networks. The awards dinner is presently slated for March from the Coconut Grove, of the Ambassador Hotel, Los Angeles, according to Greshler.

Winners in most categories will be selected by the readers represented by the members of the foreign press corps, and others will be made by the correspondents based on letters from readers. Greshler points out that there are 158 members of the organization, which will meet shortly to form a Buddy Adler Award, honoring the late head of the 20th-Fox studio, to be awarded the outstanding film personality.

## Robt. Stolz-Walt Reisch (3/4 Time) Together Again

Vienna, Nov. 7. A collaboration that dates back to 1930 when composer Robert Stolz and librettist Walter Reisch first coauthored "Two Hearts in Three-Quarter Time" has been renewed. Both are currently working here on "Windsor Roses," an intimate legit musical.

Reisch has been in Hollywood for a major stretch in the interim as a screenwriter, with such credits as "That Hamilton Woman," "Titanic," "Ninotchka" (in collaboration) and others. He and the veteran Viennese composer collaborated on a number of legit musicals.

Unique about "Windsor Roses" is its one-set, eight-people cast, latter all singing actors.

Meantime Stolz is on tour in concert, Eurovision telecasts and local preems of his "Kapriolen" and "Illusions" ice-shows in Munich, Copenhagen and Amsterdam through the month of November.



## DARRYL F. ZANUCK

FAMOUS PRODUCER OF OUTSTANDING PICTURES currently shooting "The Longest Day" says: "PAUL ANKA is an excellent comedian with a photogenic personality and I am making arrangements to use him as Private Bink in two additional sequences in 'THE LONGEST DAY.'"

## Benny & Burns Hit of Command Show; 85G Net

London, Nov. 7. The Royal Command Variety Performance last night (Mon.) at the Prince of Wales Theatre here netted \$85,000 to the Variety Artists' Benevolent Fund, a sum which included sale to Associated Television as a spectacular. The major comedy hit in a bill which included some of the top talents in the world was the bit in which George Burns worked with Jack Benny impersonating Gracie Allen. Another standout was Sammy Davis Jr.'s song and dance work with Lionel Blair, while Benny's relaxed solo spot in the first half evoked a solo ovation.

Maurice Chevalier was, perhaps, a bit overly sentimental in the closing slot with his rendition of "You Must Have Been a Beautiful Baby," which was sung to the Queen Mother. Queen Elizabeth and her husband, Phillip, did not appear as they were on their way to Ghana on a state visit.

Though overlong, the show was crammed with hit acts. They included Shirley Bassey, Frankie Vaughan and Max Bygraves. The biggest ovation went to "The Crazy Gang," which made their farewell appearance after 11 Royal Shows.

Others on the show were the "Do Re Mi" company, Nina & Frederik, Arthur Haynes, Morecambe & Wise, Andy Stewart, Ballet Trianas, Baranton Sisters, Compagnie des Marottes, Ugo Garrido, Bruce Forsyth. Latter is resident emcee for "Sunday Night at the Palladium."

# 'The Twist' Not For the Portly

### Strange Fad Grips N.Y. Society—Previous Convulsions Of Dance Fads Recalled

By ABEL GREEN

Perhaps not since the Hula and the Shimmy has a dance as debatable as "The Twist" come to the fore. In between, of course, have been anything and everything from the Charleston to the Samba, from the Congo to the Cha-Cha, not to mention the Lindy Hop and excluding such theatrical or passing fads as the Varsity Drag, the Big Apple and the Pachanga.

The Twist, however, has taken over with such sudden impact in important social circles in New York as to give it special status although it is by no means very new. It took a year for Chubby Checker's disk to snowball, after the original author (Hank Ballard) couldn't make it or was ahead of his time.

It is the social columnar publicity in the Gotham sheets, and the slumming parties it has engendered, that has endowed The Twist with a special vigor. For one thing two hole-in-the-wall bars, almost side-by-side on West 45th Street (between Broadway and 6th Ave.), have had to hire their own special uniformed cops to augment the regular police detail because of the fashionable crowds. No. 2, while there is already evidence of a little suspected "shilling" and theatricalism—a natural enough befitting-up of the status quo—the basic beat does bring out a savage style of "social" dancing that isn't especially social.

That is perhaps why the socialites have gone overboard for it. The Peppermint Lounge and the Wagon Wheel, the two West 45th

(Continued on page 60)

## FIRE SWEEPS HOMES OF HOLLYWOOD NAMES

Hollywood, Nov. 7. Celebs whose homes were destroyed in the disastrous fire that swept through Belair and surrounding suburbs Monday (6) included Burt Lancaster, Joe E. Brown, Walter Wanger, Zsa Zsa Gabor, Director George Powell and Videotape owner Howard Meighan. Each home reportedly cost more than \$100,000.

Those whose homes were threatened or damaged included former vice-president Richard Nixon (rented from director Walter Lang), Cary Grant, Red Skelton, Kim Novak, Maureen O'Hara, Fred MacMurray, Ginger Rogers, Marlon Brando, Robert Stack, Steve Cochran, Bobby Darin and Greer Garson.

Hundreds of guests, among them Otto Preminger, Gore Vidal and Morton de Costa, were evacuated from the Bel Air Hotel. Hotel workers removed a collection of paintings valued at \$1,000,000.

## Prisoners Don't Mind Being Locked Up, But Ouch, That Rock 'n' Roll

Denver, Nov. 7. Ninetyfour prisoners of the maximum security ward at The Denver County jail recently petitioned the warden to stop piping music from KTLN Radio into their cellblock.

The station is a rock 'n' roller and Warden Dan Stills said the prisoners apparently couldn't stand the sound any longer. The prisoners signed their names to a "kite" message and had it delivered to Stills' office.

KTLN denied this and claimed the freezeout resulted from the station's editorial position on the Denver police scandal. The station has been strongly critical of the city administration's handling of the scandal.

Warden Stills denied KTLN's charge. "We do not pipe news or editorial matter from any station into the cells," he said. "These men are either convicted felons awaiting transfer to the state prison or scheduled for trial. We do not want them hearing anything that might start a riot or give them ideas about escaping. So we just give them music from various radio stations around town."

## W. German Court Finds 2 Guilty in 'Diary' Case

Luebeck, Nov. 7. The West German court here has found two Germans, a teacher, Lothar Stielau, and the landowner, Heinrich Buddeberg, guilty of making false claims about "Diary of Anne Frank" (20th). Both had claimed that the book was not actually written by the 12-year-old girl.

Charges brought in the name of Anne Frank's father, Otto Frank, found the men guilty of insults but revealed that the men had not intended the false statements in any anti-Semitic manner. Stielau has been relieved of his position in the highschool, and both men agreed to pay court costs.

## Ground Broken for New Spingold Arts Center

Ground-breaking took place Sunday (5) for the new Nate B. & Frances Spingold Theatre Arts Centre at Brandeis U in Waltham, Mass., endowed by the estate of the late film executive and his widow. Spingold, who died in 1958, was a v.p.-director of Columbia Pictures and was well known as an art patron and art collector. Building will cost \$2,500,000 to \$3,000,000. It's designed to accommodate productions ranging from intimate theatre-in-the-round to fullscale musicals.

While entertainment will be on the program for the theatre, the emphasis will be on the teaching of acting, directing, set designing, lighting and dancing.

Paal is a former husband of Gibraltar, Nov. 7. A special license was granted by the Governor of Gibraltar to enable the 51-year-old American pix producer Alexander Paal to marry 25-year-old Hungarian actress Katalin Heszvesy Tihanyi. Paal is a former husband of Eva Bartok. The couple, who arrived from Madrid, were held up at the Spanish frontier due to Miss Tihanyi having a stateless passport.

# VARIETY

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# YANKS' LATIN MARKETS OKAY

## Two 'Twist' Films Under Way

A picture built around "The Twist" is being rushed into production for Christmas release by indie producer Harry A. Romm. Romm has labeled the opus, "Hey, Let's Twist" and will highlight Joey Dee, the Peppermint Lounge bandleader with rock 'n' roll singer Jo Ann Campbell as the femme lead. He is seeking to have Sidney Miller direct. Releasing company hasn't yet been set.

Romm, a former talent agent as well as a talent scout for Columbia Pictures, has obtained the right to lens shots and use the name Peppermint Lounge, the N. Y. spot, regarded as the fountain-head of The Twist. Picture will roll at the Pathe Studios in New York, Nov. 16. Hal Hackaday has written the screenplay.

**Columbia Doing Ditto**

Columbia had hopes to be first to market with a feature picture dealing with the twist novelty dance. Titled "It's Trad, Dad," film is to be lensed in London and New York by Vanguard Productions. Chubby Checkers, high priest of the wiggle craze, and many other American and British performers have been signed for the pic, which Dick Lester will direct. Camera work begins in England Dec. 4.

## 'Our Weapon Will Be Lawsuits'

### Revitalized Northwest Allied Blasts All Distribs, Especially Percentage Terms

Minneapolis, Nov. 7. Reborn North Central Allied, again an Allied States' unit, will devote itself in considerable part to bringing law suits for members against the film companies to make the latter "pay through the nose" for "continual, flagrant wrongdoing to exhibitors."

It also will devote itself to do everything within its power and strength to knock out percentage terms and compulsory entire week running time in the small towns.

If necessary, there'll be damage suits brought against the film companies every day and appeals will be made to the federal government "to come to small exhibitors' aid."

This was decided here at the first meeting of the 26 temporary directors who damned the film companies because of sales and other policies. The directors also chose interim officers and decided the body's first convention would be held next January and that maximum dues would be 10c per theatre seat.

Martin Lebedoff, owner of a St. Paul neighborhood theatre, was selected as interim president.

He took a slap at Marshall Fine, Allied States president, although NCA is an Allied States unit. "I can't stomach Fine going to the film companies' sales managers in New York," as he told us at our first meeting that he was going to do, and with what amounts to "hat in hand" begging for favors and relief in a few small drabbles. The only way that we can get anywhere is to lay down the law to the film companies."

Bennie Berger said that Allied States leaders are now young fellows "full of pep" and are sure to be able to do the things necessary to keep little exhibitors alive.

"The film companies are murdering the smalltown theatres now with their 50 to 60% terms and week playing time demands for boxoffice pictures that they're not given when fresh and which are the only kind that do any business now," he declared. "We need protection and the film companies must be made to realize that smalltown theatres should be kept alive for the industry's good. They must be sold pictures at prices that they can afford to pay and before benefits from exploitation no longer exist."

Theatres doing \$400 to \$600 a week cannot afford percentage or an entire week's engagement. They've got to lose money at the 50 to 60% which they now must pay to get the big pictures or the only kind that'll draw."

For his nine theatres he'll pay \$600 a year in NCA membership dues at the scale tentatively approved.

A membership campaign will be launched immediately throughout Minnesota and in North and South Dakota, it was decided. In addition to Lebedoff and Berger, other interim officers elected were Lowell Smoots, Fergus Falls, Minn., and Ray Vouderhaar, Alexandria, Minn., first and second vice president, respectively; Sol Fisher, Minneapolis, treasurer, and Ward

Nichols, Whapeton, N. D., secretary. Another election of officers will be held at the January convention.

"There isn't an exhibitor today who hasn't had the hell kicked out of him by the film companies," were the final words heard at the meeting. "With their sales and other policies the companies are exterminating small town and other little exhibitors."

## N.Y. Temperature Rises

By JACK PITMAN

Forget Nikita's bomb for a moment. Who's measuring the fallout from the Minnesota blast—that Bennie Berger, et al, detonation of last week?

The North Central Allied revival may be broken hectic times ahead. Certainly its manifesto is a bellicose statement promising becaup recourse to the courts. There's no doubt it stirred emotions in the New York distribution offices. And likewise in various exhibit sectors where boat-rocking is considered gauche.

Reactivation of the Bergerites as an affiliate appears to put the national body virtually right back where it was in terms of the old internal strife. This is apt, initially, to express itself at next month's Miami Beach conclave. Among other things, those war whoops from Berger & Co. conveyed some ill-concealed derision for what's considered "softness" in the new look of Allied States. Per the reports, it didn't sit well at all when Marshall Fine, Allied's national prexy, made his recent round of visitations to the N.Y. distribution chiefs. That snacked too much of hat-in-hand grovelling to suit the chaps from the viking country.

On the one hand, of course, National was glad to welcome the old bunch back into the fold. It's additional numerical strength, coming after a period when the exhibit body was kissed off by several defecting units. But at the same time, North Central's new hitch poses some formidable problems for the national administration. Of late, Fine and his inner circle have been expressing pleasure, both with their progress as an organization, and with what appears to be a detente with the distributors. Relations, in fact, haven't been so cordial—if not quite chummy—in memory recall-eth not. Now, however, that could all be changed, and the Miami Beach story may point the way.

## WRITING PAIR SELL THREE FOR SCREENING

Screen rights to three properties by the same writing team have been negotiated over the past week, authors being Wade Miller and Whit Masterson, pseudonyms for Bob Wade and the late Bill Miller.

"Evil Come, Evil Go" yarn went to 20th-Fox, "Shadow in the Wild" to Gerald Productions and "Mad Baxter," an option to Steve Previn.

## HOLD OWN THOUGH PRESTIGE LAGS

By VINCENT CANBY

Yanqu political prestige in South American countries may be dragging badly, and "Good Neighborism" at discount, but the American feature film continues to be the principal entertainment of the latin masses. True there is a new Spanish-Mexican-Argentinian triangle in the making (in Madrid) but as of now there is no serious threat to U.S. volume or playing time.

In the last 18 months, business has actually been pretty good; 1960 billings were up slightly over 1959, and 1961 is running steady.

Future confidence, however, is confused by the clouds of inflation and political uncertainty in Brazil, the moves of the Mexican government to participate in all aspects of the film industry in that country, the increasing popularity of tv in all the major countries, and, of course, the total loss of the Cuban market where billings were about \$3,000,000 annually.

In terms of playing time, American pix still dominate Latin American screens for a healthy 70% of the total. Italo, French and other European pix are making inroads, of course, but these increases are not necessarily having an adverse effect on major company billings. The U.S. majors have been profitably distributing a large number of these Europix themselves—pix, incidentally, which seldom, if ever, see the light of day Stateside.

There are really two ways of looking at the Latin American market, however. In terms of overall billings, business has been good. Nevertheless, there has been a definite deterioration in net returns to N.Y. homeoffices. Reason: runaway currency devaluation in two of the biggest south-of-the-border money territories, Brazil and Venezuela.

### Brazil Predicament

In Brazil, where U.S. major company billings are now running about \$9,000,000 annually (the highest in Latin America), the dwindling value of the cruzeiro continues to offset increased earnings. Since January, the cruzeiro has dropped from 120 to the dollar to about 300 to the dollar. Therefore, no matter how good the product is that a U.S. company ships south, it's virtually impossible to prompt earnings which will outpace the devaluation of the local currency. In Venezuela, which ranks third in U.S. billing terms, the bolivar has dropped about 40% in recent months.

On the other hand, the governments of Argentina, Columbia and Chile are reported to have made important strides towards the stabilization of currency in the last year. This is all to the good, but it doesn't offset the losses encountered in Brazil and Venezuela.

Mexico continues to be the majors' number two money earner, with total billings running about \$8,000,000 annually. This is quite remarkable considering that the Mex film market continues to be restricted by the 32-cent ceiling admission prices. Agitation over the seat price ceiling has, in the last year, been overshadowed by (Continued on page 76)

## Teachers College Pow on 8mm Media; Liken Small Gauge to 'Paperbacks'

Present plans and future possibilities of the brandnew eight millimeter sound film industry will be explored at length at a three-day conference starting in New York today (Wed.) under the sponsorship of the Horace Mann Institute in School Experimentation at Teachers College. Participating in the sessions will be educators, audio-visual specialists, film producers and equipment manufacturers.

The 8m sound industry became a reality last year with the appearance on the market of the first 8m sound cameras and projectors. According to John Flory, of Eastman Kodak, the small gauge stock may well become the "paperback" of the motion picture field. Prof. Louis Forsdale, who is coordinator of the conference, says the 8m sound development is the first significant change in the non-theatrical film form since the appearance of 16m over 30 years ago.

Over 100 reps of interested groups are expected to attend.

## 50 Years As Critic

Buffalo, Nov. 7. William E. J. Martin, drama and motion picture editor of the (morning) Courier-Express retired on Oct. 31 after nearly 50 years on the paper. He was Buffalo's first dramatic critic when he began writing reviews for the Courier in 1914. From 1926 to 1956 he served as Sunday editor of that paper but continued as drama and picture editor to his retirement.

He is a former Chief Barker of the Buffalo Variety Club and will be honored by that group at a testimonial dinner Nov. 14.

## 20th Wage Slash Terminates June 1

Hollywood, Nov. 7. Salary cuts up to 50%, initiated Sept. 15 for 20th-Fox toppers in the home office, studio and elsewhere, will be restored June 1, it was revealed by prexy Spyros P. Skouras on the eve of his departure for Gotham Saturday, a day ahead of sked due to his wife being ill back home.

A handful of execs took the top slice voluntarily, as did the others who received \$500 weekly or more, the starting figure being 10%. Not too many at the studio were affected by the incision in salary because most are under contracts which could not be touched.

## Hayden, West, Hall Into Producing & Releasing; Negotiates for Pair

Hollywood, Nov. 7. Russell Hayden is partnered with two Texas bizmen, James West and Judge Robert Hall, in a new film and tv production company, Westhall Inc., for which former actor-producer will act as exec producer.

New outfit also will acquire films for release and is currently completing negotiations for two, "Beards and Bikinis" and "Eye of the Needle." Former will be distributed by new Parade Releasing Organization.

Westhall likewise is setting a deal to star Jay North, who plays the title role in "Dennis the Menace" teleseries, in a Technicolor feature and has a script for "Son of the Beachcomber," projected for South Seas filming near Tahiti next Spring.

## TECHNICOLOR UPSURGE: 9 MONTHS 409% BOOST

Hollywood, Nov. 7. Technicolor racked up a great 409% boost in earnings for first nine months of 1961 as against last year's total for the same period, repping a six-year high in profits for the company.

Net for first three quarters ended Sept. 30, 1961 amounted to \$1,955,945.20, equal to 75 cents per share, compared to \$360,598.54, or 18 cents per share, for corresponding span last year. The 1961 earnings included a non-recurring special dividend of \$517,000 from firm's British affiliate, Technicolor Ltd.

Third-quarter earnings this year were equal to 21 cents per share as against last year's three cents per share for third quarter.

Sales for nine months, including those of acquired companies, hit \$40,460,178.57, as compared to \$21,366,598.10 for last year.

## U Rentals Lower, Decca Echoing

Decca Records Inc. posted consolidated net earnings for first nine months ended Sept. 30 of \$1,875,000 (inclusive of Universal Pictures' net), equal to \$1.46 per share on 1,285,701 shares outstanding.

That's a drop from \$4,159,772 in the corresponding 1960 period, largely reflecting softer U rental income. Company is confident of a rosy fourth quarter on strength of "Flower Drum Song" (which snared preem date as next Radio City Music Hall, N.Y., attraction) and Decca's soundtrack album from pic.

## Legit-Then-Filming Project of Weinstein, With Shelley Winters

Henry Weinstein and Shelley Winters have jointly purchased "Faster, Faster," an original play by William Marchand, for presentation first as a play and then as a feature picture. Schedule calls for the legit staging next summer in Westport, Conn., and film lensing the following fall. Weinstein will produce and Miss Winters will appear in both versions.

Three years ago Weinstein and Miss Winters engaged in a somewhat similar operation. They offered "A Piece of Blue Sky" at the Westport Playhouse and then refashioned this for NTA's "Play of the Week" tv'er.

Weinstein recently completed production of "Tender Is the Night" at 20th-Fox. Miss Winters is now working in "Chapman Report" at Warners.

## RALPH NELSON FORCED INTO N.Y. DIRECTORS

Screen Directors International Guild (east) scored another victory last week in its drive for recognition on New York-shot theatrical releases. It signed with Paman, David Susskind's one-time banner for "Requiem for a Heavyweight" for Columbia. The pact, which extends to March 7, 1963, also covers Susskind television productions via Talent Associates-Paramount.

"Requiem" commenced shooting in Manhattan Monday (6) at the Fox-Movietone stage on the westside. The pact averted a threatened picket line and secondary boycott effects that could have disrupted the production. The guild had previously picketed "Middle of the Night" (Continued on page 6)

**Homer Croy**  
In his biography of  
**The Star Maker**  
(lyricist David Mark Griffith),  
gives a closeup on  
**A Sad Ending**  
**For D.W.**

\*\*\*

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Flower Drum Song (PANAVISION-COLOR)

Uneven translation of the R&H musical but should be dependable b.o. candidate.

Hollywood, Nov. 1. ... Uneven translation of the R&H musical but should be dependable b.o. candidate.

Much of the fundamental charm, grace and novelty of Rodgers & Hammerstein's "Flower Drum Song" has been "overwhelmed" by the sheer opulence and glamour with which Ross Hunter has translated it to the screen.

Everything's Ducky ... Two sailors and a talking duck. Skimpy comedy premise, slightly developed. Companion item for the tyke trade.

Hollywood, Oct. 30. ... Columbia Pictures release of Red Doff production. Stars Mickey Rooney, Buddy Hackett, introduces Joanie Sommers.

There is something about the main "joke" of this musical that registers disconcertingly as just too precious for words.

There is something about the main "joke" of this musical that registers disconcertingly as just too precious for words.

As in most R&H enterprises, the meat is in the musical numbers. There are some bright spots in this area of the film, but even here the effect isn't overpowering.

The comic behavior of Rooney and Hackett will probably amuse children Jackie Cooper is seen briefly as a psychiatrist. Joanie Sommers, a talented vocalist known for her work in the nitery and recording fields, makes her screen bow without warbling a note.

overly-involved, tending to dwarf the activities of some talented dancers and the choreography of Hermes Pan. Scenery by Alexander Goltzenz and Joseph Wright is colorful and imaginative, but occasionally tends toward an ornateness and splendor that overshadows the human element.

Miss Kwan, whose exciting looks herald a great future, demonstrates plenty of dance savvy, and gets by historically here Shigetani handles his number one song too handsily and exhibits vocal prowess.

Tempo of Henry Koster's direction is somewhat choppy and lethargic. Russell Metty's photography hits the eye with impact, especially in its arrangement and regard of color.

Everything's Ducky

Two sailors and a talking duck. Skimpy comedy premise, slightly developed. Companion item for the tyke trade.

Hollywood, Oct. 30. ... Columbia Pictures release of Red Doff production. Stars Mickey Rooney, Buddy Hackett, introduces Joanie Sommers.

"Everything's Ducky" is marketable as a supporting item on double bills aimed either at youngsters or at adults with only the most easygoing dispositions and miniature mentalities.

Written by John Fenton Murray and Benedict Freedman, this fowl play has Mickey Rooney and Buddy Hackett as a pair of simple-minded seamen who befriend the gabby mallard, only to discover it harbors a secret formula vital to the success of a naval satellite launching program.

The comic behavior of Rooney and Hackett will probably amuse children Jackie Cooper is seen briefly as a psychiatrist. Joanie Sommers, a talented vocalist known for her work in the nitery and recording fields, makes her screen bow without warbling a note.

A Summer to Remember (Serge)

"A Summer to Remember," which opened at Murray Hill Theatre last Monday (6), was reviewed by VARIETY in the Sept. 14, 1960, issue under the original title of "Serge," when it was shown at the Stratford, Ont. (Canada) Film Fest. Gera wrote, "This is a delightful, utterly charming story of a small boy, who is wise but never precocious."

Picture was based on the classic story, "Seryozha," name of the boy in the film. This character is played by Borva Barhatov, who is described in the review as "so natural that his performance is little short of astonishing."

Larry Gates and Robert B. Williams. The duck's voice belongs to Walker Edmiston.

Director Don Taylor has done what he can to make capital of the lean material. There isn't much to work with. Editing, art, music and camera work are generally satisfactory.

Too Late Blues

John Cassavetes' his first Hollywood pic, after scoring on 'H' improviser indie. "Shadows," shows a flair for movement and character. Ends hard sell.

Paris, Nov. 7. ... Paramount release and production. Stars Bobby Darin, Stella Stevens, directed by John Cassavetes.

Paramount decided to release this John Cassavetes film—his first Hollywood-made project—in Europe before it hits the domestic (U.S. and Canada) theatres in January.

Cassavetes was encouraged by Par after his initial shoestring production of "Shadows," produced entirely in Manhattan.

"Shadows" was bought by British Lion and distributed in the U.S. by it. Film did better abroad than was a breakthrough for the New York bunch.

Working now from a script, Cassavetes shows certain flaws. This time he shows a tendency to force casebook psychology on the characters at a loss of spontaneity.

Some goes for the flashy, zood looking would-be singer, Stella Stevens.

So everybody, a group of hip jazz musicians, has his articulate ideas about his state and life.

Darin's group is shown playing engagements in orphanages and in a park where nobody comes. A chance for a record date is blown skyhigh when Darin's early insistence on doing what he wants is compromised by his girl's quitting him after his cowardly actions in a pool room brawl.

He becomes the gigolo of an aging woman but finds his spark dampened. He finally seeks out his old girl, now a tramp, and dusts off some elderly suitors and drags her to his old bunch, now playing a sleazy joint.

Film never makes it clear whether the Darin character truly

has talent or whether he should accept what he has and do his best at it. Ambiguity also robs the pic of a lot of punch.

Cassavetes does bring out new talents and other aspects in known people. Darin is effective and does not sing a note, though that is his specialty.

Others in cast score effectively and especially a non-actor—mainly a tv producer—Everett Chambers, as a vindictive, neurotic, stands out.

Party-liners might read into the basic situation a dictate of western culture for personal success; but the same pressures to excel are implicit in Russian life.

"Too Late Blues" includes a neat jazz score by David Rakkin. Dubbing for the musician-impersonating actors are Shelly Mann, Red Mitchell, Benny Carter, Uan Ramsey, Jimmy Bowles.

Still, Cassavetes looms a new director with a flair for atmosphere and an interest in newer themes and stories.

Film has already played the London Film Festival and opens there soon with a probable Paris date in the near future.

Los Jóvenes (The Young Ones) (MEXICAN)

Mexico City, Oct. 31. ... Pellicula Nacionales release of Cinematografica Filmex production. Stars Tere Velazquez, Julie Aleman, Adriana Roel, Rafael del Rio, Estela Gonzalez.

This is an all-out Luis Alcoriza production, with director doing the original story, screenplay and direction. The picture, a stirring screen indictment of rebellious youth, is based on a true incident a few years ago here.

Just for a frank, three society youths, of good family one of them a senorita, obeying some compulsive inner emotional urge, stole a car in Mexico City.

Out of this raw material, Alcoriza has woven a well-paced, tight action story which borders on the exceptional.

In black-and-white, pic is technically perfect, with Alcoriza high-lighting dramatic moments by judicious camera work.

But the virtues outshine the slight off-key notes. This one is good enough for the American market, if given a dubbed English sound track.

SDIG, it's understood, would prefer to have one of its own working on PIX shot entirely or primarily in N.Y.

Les Amours Celebres (Famous Love Affairs) (FRENCH-COLOR-DYALISCOPE)

Paris, Nov. 7. ... Unisex release of Generale Europeenne Du Film-Union production. Stars Brigitte Bardot, Simone Signoret, Jean-Paul Belmondo, Alain Delon, Dany Robin.

After the success of the sketch film, "Love The Frenchwoman," now comes a group of tales based loosely on historical love affairs.

First up is tale of King Louis XIV being deprived of a new mistress by a dashing young cavalier. Here it is played in a boulevard comedy vein with pageantry and elegance that soon wears thin.

Then comes 19th Century melodrama about an aging coquette who has a lover but about to leave her. Simone Signoret is effective, as the hardened but romantic woman who is showed up by a plodding if clever police inspector.

Brigitte Bardot appears in the guise of a medieval barber's comely daughter in Bavaria. She is coveted and won by the local prince. But Miss Bardot's poiting, kitchiness sensually is sadly amiss in old Bavaria.

End of pic has two wapsish 19th Century actresses fighting over roles and a baron in the Comedie-Francaise of that period.

Color is well used throughout with subtle differences in each period. But director Michel Boisrond tends to leave all this talky and flat in direction, depending mainly on his actors to put it across.

But this may cash in okay at the b.o. in France on the name values, insouciance and popularity of sketch pic. It has selling factors abroad, too, but seems better fitted for more general distribution than for arty house needs.

Ralph Nelson

Continued from page 3

Night," also via Col, when it was lensed in N.Y. Ralph Nelson, "Requiem's" director and a cardholder in the larger Coast-based Directors Guild of America, once also held an SDIG ticket but had allowed his membership to lapse.

Susskind's agreement with SDIG is the same one signed earlier by indie producer Ely Landau, whose "Long Day's Journey into Night" is also currently before the cameras in Gotham.

SDIG, it's understood, would prefer to have one of its own working on PIX shot entirely or primarily in N.Y.

# 'I'M NOT NARROW-MINDED'

## On World Cruise for Materials, Frank Nugent Gives Script Creed

By DAVE JAMPEL  
Tokyo, Oct. 31.

Motion pictures are more subtle today and present characters in more realistic relationships, according to screenwriter Frank Nugent, in Japan for ten days on the last leg of a world trip.

Nugent is mainly identified with director John Ford. Scripts he wrote for latter include "Fort Apache," "She Wore a Yellow Ribbon," "The Searchers," "The Quiet Man," "The Last Hurrah" and "Mr. Roberts." Among his other credits are "Tulsa," "Gunman's Walk" and "Trouble in the Glen."

Onetime film critic and editor of the New York Times is irritated by the Hollywood communal process of preparing a finished script.

Explaining the trend toward more realistic scripts, Nugent said, "Pictures always reflect the times in which they are made, whether done with premeditation or unconsciously. Take the wave of so-called psychological dramas like 'Suspense.' Three Fates of Eve' and 'The Snake Pit.' It was a reflection of the country's increased awareness of mental disease. The writers are thinking of what is going on around them whether they are doing a period story or a modern story."

"In the old days of the studio contract players," Nugent continued, "a writer was told a picture would have Clark Gable and Claudette Colbert. Story problems were solved by writing for specific actors. Today this is true only to a degree. I know John Wayne is a certain type of man—terse, laconic and so physically capable that you hardly have to show it—and I use that as a prop."

"But generally, no longer having the prop of a given personality, writers are forced to create characters wholly out of their imagination. The result is more realistic relationships. Writers and directors now talk in terms of psychology, motivation and behavior patterns rather than have paper cutouts handed to them. This has brought a change in all kinds of films. They are a lot more subtle today."

Allowing for bragging about one of his own pictures by first discussing several that went wrong, Nugent continued, "Fort Apache" was more of an innovation than any Western in the last ten years. When Ford brought me in, he said he was thinking of doing a picture about the Cavalry. He pointed out that the Cavalry was used only to relieve the distress of wagon trains and then ride away to presumably rescue another wagon train. He thought there must be tremendous drama in the Cavalry, the personal problems of men living at remote outposts. "Fort Apache was the first picture to seriously explore life in the Cavalry. In the last ten years there have been at least 120 picture made in imitation of 'Fort Apache.'"

Identified primarily with Westerns, Nugent is ensnared in the dreaded Hollywood web of type casting. He said, "It like comedy. My constant fight is to get a modern picture where people don't go around saying, 'Whoa there, marshal.'"

While still outside the comedy field, Nugent's globe-girdling was at his own expense to research two projects that would liberate him from the American frontier. One possibility, which prompted him to take the long way home, is an international chase story that might have episodes in Hong Kong and Japan. This would be done with Sidney Justin, who is setting up a production company.

The other possibility is a feature based on a book by Bernard Fergusson called "Rare Adventure." An Eastern, it is set in North Africa. "I read the book about seven years ago and optioned it. I thought it would make a good movie," Nugent said. "The story is modern, but almost remote in time."

## More Exhibits Produce

What with exhibition broadening over product shortage, some of the better-heeled gentry are moving their own mountains, so to speak. Not that showmen haven't clipped in with product before, of course.

The do-it-yourselfers just now include the Woolner brothers of New Orleans, who financed and are distributing "Flight of the Lost Balloon," exploitation item with Marshall Thompson and Mala Powers.

Up in Connecticut, Sperle P. Perakos, who operates a chain of drive-ins and hardtops, has latched on to a Greek arty, filmization of Sophocles' "Antigone." This one screened at the Berlin film fest this year as the official Athens entry. Pic stars Irene Pappas, and is being handled by Parakos under his Norma Film Productions banner.

## TOA Token Stock Ownings Diverted To Its Own ACE

Theatre Owners of America has divested its token stock holdings in the major film companies and is plowing the coin into the exhibitor-backed ACE Films entity.

This is per TOA's pledge at the New Orleans conclave to double its \$25,000 investment in the ACE production arm.

## Rick Carrier's 'Truly Indie' Manhattan Puerto Rican Saga Goes to Embassy

"Strangers," a New York, shoe-string, shot-in-a-loft, widescreen feature, has been picked up by Embassy Pictures for early 1962 release. Film is first effort—at a budget reputedly under \$25,000—of Rick Carrier, ex-producer's apprentice and onetime RKO exploiter. On strength of the pic, he's been signed to an unclarified production pact by Embassy prez Joseph E. Levine.

As with other one-arm American "new wave" films, "Strangers" had been kicking around the N.Y. distribution marts with no takers until the Embassy deal. As of yesterday (Tues.), the pic still lacked a union (IATSE) seal—in fact, there's been no effort so far to dick it one.

Yarn depicts in tragic terms an immigrant Puerto Rican family's fight for survival in hostile New York surroundings.

## CHICAGO-MADE FILM, 'PRIME TIME' GETS 'C'

The low-budget Chicago-made indie, "Prime Time," which was originally rated B (morally objectionable in part for all) by the Legion of Decency, has now been re-rated C, condemned.

Legion charges that the film, distributed by Essanay Films, is now being shown in a new version which "substantially intensifies the original moral offense by the introduction of borderline pornography." When it was first B-rated, the Legion objected to the film's "suggestive costuming and sequences, and sadism."

Legion also charges that the distrib "has violated his pledged word that only the original version would be exhibited in the U.S."

## ATLANTA CENSOR'S SELF-REVELATION

Atlanta, Nov. 7.

Mrs. Christine Smith Gilliam, during her 16 years as Atlanta's motion picture censor, has looked at 4,490 films, ordered scissoring on 154 of them and turned thumbs down on 107 pictures.

Mrs. Gilliam cited these figures in a talk before the Atlanta Chapter of the American women in radio and television. Mrs. Gilliam, wife of Alderman Ed Gilliam, who is chairman of City Council's Police Committee, vice chairman of Council's Finance Committee and chairman of the Metropolitan Committee on Civil Defense, told radio and tv femmes that she has never sought to impose her taste on Atlanta audiences, but is only trying to enforce laws governing the local exhibition of pictures that are lewd, lascivious or otherwise unlawful.

When asked if she had seen a "good" movie lately, Mrs. Gilliam was quick to reply:

"Yes, strangely enough, I can say I have. It is 'Bachelor in Paradise' with Lana Turner and Bob Hope. Miss Turner wears the most stunning wardrobe throughout and, for once, Bob Hope isn't dirty all through."

She followed with this riposte: "I am not at all narrow-minded. I have practically no face prejudice."

She said, however, her "instinctive fear of Negro men" stemmed from seeing, as an impressionable young girl, David Wark Griffith's "The Birth of a Nation" and she recalled vividly seeing the scene in which a frightened girl jumps from a cliff to avoid the caresses of a Negro sergeant in the occupying army.

Mrs. Gilliam complained that too many of today's pics adopt as theme "the superiority of the Negro race." She said she censors "nudity" in films, especially when the camera "lovingly caresses the breasts of Negro women."

She also disapproves of films that are "sexually stimulating" and declared that "feminine nudity is sexually stimulating to men." Then she explained that she permits "long kisses," but not "caressing bosoms."

### Homo Angles

She said of another film, Ella Kazan's "Splendor in the Grass," that, whatever the theme of the book (pic was an original screen story by William Inge), the picture's theme was that "chastity will drive a young girl to a mental institution." She classified this film as "highly undesirable," but added that, under the Atlanta code, she did not feel justified in banning it. She also deplored films with "pacifist themes."

Asked if she judged films of any particular age groups, she said she acted for the welfare of the community as a whole and pointed out that "babes in arms" attend the theatre in the United States.

Mrs. Gilliam disapproves of films that teach crime, she said, and remarked that one such she had banned, "How to Be a Shoplifter," now is being shown on television.

(Continued on page 11)

MPAA Proxy  
**Eric Johnson**  
in a fantasy, weighing the morality of a scripter named Shakespeare, appraises yo olds censorship in  
**Never, Forsooth, On Sunday**  
\*\*\*  
another interesting feature in the upcoming  
**56th Anniversary Number**  
of  
**VARIETY**  
Plus other statistical and data-filled shorts and articles.

## October's Golden Glow in 'Tiffany's'; 'Splendor in Grass' & 'The Hustler' Rank 2-3, 'Devil' Following

By MIKE WEAR

### October's B.O. Winners

1. "Breakfast Tiffany's" (Par).
2. "Splendor in Grass" (WB).
3. "The Hustler" (20th).
4. "Devil at 4 O'Clock" (Col).
5. "Back Street" (U).
6. "La Dolce Vita" (Astor).
7. "Paris Blues" (UA).
8. "Guns of Navarone" (Col).
9. "Gyrfriars Bobby" (BV).
10. "Bride to Sun" (M-G).
11. "Two Women" (Embassy).
12. "Come September" (U).

VARIETY's regular weekly boxoffice reports are summarized each month, retrospectively. Based on an average of 24 key situations, the source data constitute an adequate sampling of current releases but are not, of course, fully "definitive." An index of relative grossing strength in the U. S.-Canada market, this monthly reprise does not pretend to express total rentals.

October proved a comparatively happy one for those big first-run situations covered by VARIETY, nice lineup of new product providing the impetus for better trade. Of the first nine-ranking grossers, seven were newcomers in October. With little help from holidays and having to contend with some Indian Summer weather, exhibitors naturally had to lean on strong fare. As is characteristic nowadays not enough socko product to go around cramped the larger key cities.

"Breakfast at Tiffany's" (Par) won first place hands-down in the October sweepstakes, finishing No. 1 all three weeks it was out in distribution. "Splendor in the Grass" (WB), another blockbuster, copped second position. It, too, was out in circulation only three weeks of the month. Both films likely will be heard from additionally.

"The Hustler" (20th) wound up third, actually copping first place the initial week out on release to any extent. "Devil at 4 O'Clock" (Col) landed fourth money despite the fact that it was in release only two weeks. Pic consequently should make some strong future showings.

"Back Street" (U) wound up fifth although rising as high as fourth place during the month. "La Dolce Vita" (Astor) which was third in September, showed enough stamina to cop sixth position.

"Paris Blues" (UA), which hinted great promise late in September, finished in sixth place. Film landed second place the first week out in circulation to any extent but skipped after that. "Guns of Navarone" (Col), which was second in September, captured eighth place as it wound up many of its top first-run engagements.

"Gyrfriars Bobby" (BV), a newbie, finished ninth, never getting higher than sixth place in weekly VARIETY rating. "Bride to Sun" (M-G), very spotty, showed enough to cop 10th spot. "Two Women" (Embassy) captured 11th place. It was 10th in the preceding month. "Come September" (U), No. 1 picture in September, wound up 12th, having concluded the bulk of its bigger first-run dates the first two weeks of the month.

"Spartacus" (U), seventh in September; "Rocco and Brothers" (Astor); "Francis of Assisi" (20th), and "Thunder of Drums" (M-G), which was 12th in September, were the runner-up films for the month.

"Kings' Late Starter" Besides "Devil at 4 O'Clock," "Breakfast" and "Grass," there are a number of pic just launched or about to be premed which show excellent promise. "King of Kings" (M-G) indicates one of the bigger potential grossers judging from the first few playdates on hardticket bookings. Opus so far has been buffo to capacity on these initial engagements. Pic should have enough playdates this month to show up in the monthly survey. Another film displaying high potential is "West Side Story" (UA), which has been capacity the first two weeks at the N.Y. Rivoli, its initial date.

"Mr. Sardonicus" (Col), also new, showed up uneven on its first four dates but was excellent in two keys. "Question 7" (Indie), another fairly fresh entry, showed

(Continued on page 11)

## COMPO Okays IA; Solicit Membership Of Coast Talent

Annual meeting in Manhattan Friday (3) of Council of Motion Picture Organizations voted unanimous acceptance of the International Alliance of Theatrical Stage Employees (IATSE). At the same time it empowered its three co-chairmen—Ben Marcus, Abe Montague and Sam Pinanski—to name a committee to sound out the Hollywood talent guilds membership in the all-industry body.

The meeting, which re-elected all incumbents, tabled action on the so-called "runaway production" problem because of the impending airing of the issue in Congress.

20th-Fox's "Bachelor Flat" is the next pic skedded for COMPO merchandising plan treatment in Cincinnati, in mid-January. The meeting heard the plan praised by Robert Ferguson, Columbia's ad-pub director. He stressed that it was changing the industry image for the good, emphasizing to the public that the film biz is far from dead.

## 'America's New Stars' Get Buildup—Via Circuit, Not Studio, Initiative

Los Angeles, Nov. 7. National Theatres & Television vice-president Robert Selig over the weekend disclosed industry plans for a development program on new stars, with special short subject now being prepped under last "America's New Stars" to include film clips from each major studio in the Association of Motion Picture Producers introducing newcomers selected by the studios.

Project was introduced at the recent Theatre Owners of America convention in New Orleans and is being developed by a committee headed by Selig and including AMPP rep Duke Wales, Paramount studio publicity head Herb Steinberg, Pete Latsis and Roy Evans of NT&T and LeRoy Prinz who is talent coordinator. Each studio would be given equal time in short; with plans to have one of the eight winners of the TOA "Star of the Year" award appear to introduce the new people. Last winner was John Wayne. Film would be sold to exhibs at same rental cost of a regular two-reeler.

Committee today sends 582 kits on the project to exhibs who requested them at the TOA convention. Each request was to have included a promise the kits would be distributed personally to local newsmen to insure top coverage on the program.

While personalities selected for the film short may change, those repped in the kits include Karen Balkin of Mirisch Co.-United Artists' "The Children's Hour"; Pete Brown, Warner Bros.' "Merrill's

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## Malraux Gives Aid to French Exhibs By Dropping Tax on 30c Admissions

Paris, Nov. 7.

Culture Minister Andre Malraux has announced fiscal aid to film exhibitors effective next February. He revealed this at a meeting of the National Assembly this week. Decree would wipe out all taxes on admission prices for theatres with a 30c. tab. However, this is only for provincial houses and local nabes. Hence, exhibitors are still not appeased.

Malraux made it clear that no other Common Market country has aid funds for exhibs and it should not be so in France, too. But exhibitors claim that there is a greater tax here than in any CM country which calls for needed attention for all theatres.

Aid to producers from Film Aid efforts will be maintained though slightly reduced, as of next year. Quality aid will also be continued. Malraux also opined that business is not as bad as filmites make out, and that the production level of 110 pix this year was good. He looks for it to remain the same for '62.

Malraux also was bullish on the subsidized theatres and Opera. However, the smaller Opera-Comique looks threatened. The Society of Authors and Composers has come up with a plea to keep this second smaller Opera intact to allow for a place for newer and contemporary work. This is still being investigated.

## Video Sports Loom As Spanish Curse

Madrid, Nov. 7.

Spanish film exhibitors are asking their Sindicato representatives to petition government entertainment authorities for a formula to avoid the crippling competition they now face from direct television transmission of sports events.

Proposal gaining strength among exhibs would eliminate direct transmission in favor of re-transmission of football events and bullfights. These sports spectacles now assemble close to 1,500,000 fans throughout Spain. Sunday evening football matches are becoming more and more frequent, with a consequent paralysis of boxoffice activity at film sales—first runs as well as nabes. Exhibs merely ask that tv re-transmit at a later hour of the following afternoon, since the evening performance, 7-9 p.m., is the backbone of filmgoing traffic.

## Aussie Tele Stations Beat Gun on Rank Deal For British Releases

Sydney, Oct. 31.

There was plenty of "please explain" by Aussie exhibitors to local Rank distribution officials when the ac commercial tele station, TCN, broke in key newspapers with the announcement that a deal has been consummated with the Rank Organization for such films as "Room at Top" and "Dentist in Chair." The inference being that these films would be given an early tv dating. Both pix are currently in release in the Aussie theatres, and exhibs immediately began to query local Rank offices, and some indicated that if a deal had been set with TCN, all Rank product would be promptly boycotted.

Gordon Ellis boss of Rank-British Empire Films Distributors, promptly cooled down exhib tempers by stating that "Room at Top" could not be televised here before 1964 and "Dentist in the Chair" one year after that.

Films in the TCN deal, which was made with the Rank Organization in London, include such old-timers as "Richa d III," "Sven-gali," "Our Girl Friday," "Kid for Two Farthings" and "Storm Over Nile."

Product sales to tv stations here by distrib is a sore point with exhibs, irrespective of the age of product and they (the exhibitors) are ready to blast away at distributors via a boycott coast-to-coast, bringing forth the old argument that "you can't have your cake and eat it too."

## Directors' Section Of Mex Film Union Balks

Mexico City, Oct. 31.

The directors section of the Union of Film Production Workers is not in accord with parent union. Latter is disposed to waive the ruling which requires the use of a standby Mexican co-director for Hollywood productions here. This action was taken to lure producers south of the border again. Exilio Fernandez, never one to shy away from a controversial issue, insisted that permission must not be granted to Hollywood producers to make pix without a Mexican co-director. He said that this is not only against union law but is unconstitutional.

Rolando Aguilar, head of the director's union, said that a Mexican director serves a useful function. Further, he did not feel that the suppression of just one worker will result in an avalanche of producers from Hollywood clamoring to make films in Mexico.

## Woodfall Films Plans New \$2,800,000 Lineup; Also to Make TV Films

London, Oct. 31.

Woodfall Films, the production company founded by playwright John Osborne and director Tony Richardson, last week announced a new program, budgeted at around \$2,800,000, and at the same time revealed plans for branching out into making television.

First in the new production lineup will be "Loneliness of the Long Distance Runner," due to start next February with Tom Courtenay who replaced Albert Finney in the legit role of "Billy Liar" as star. It will be followed in May by a filmization of Henry Fielding's "Tom Jones," starring Albert Finney, budgeted at about \$1,400,000. Osborne will write the screenplay and Richardson will direct.

Also on the Woodfall slate is "City of Spades" scripted by Barry Reckord, to be directed by Peter Yates; "The Lilywhite Boys," adapted from Harry Cookson's play; and "Strike the Father Dead," an original by John Wain.

Richardson and Osborne recently joined the board of Bryanston Films, the producers' co-operative headed by Sir Michael Balcon. They will market their pictures through Bryanston in association with British Lion.

The new subsidiary for making commercials has on its board, in addition to Richards and Osborne, Lord Marley (Leigh-Aman), Lady Marley (Doone Beal) and Michael Holden. Richardson's personal assistant. The new company also plans to make entertainment films for tv.

## Trinidad Okays 'Room'

Port-of-Spain, Oct. 31.

Local censor board has taken a second look at "Room at the Top." Long banned in Trinidad, the British import now has been okayed for showing and is set to open in November at the Roxy. However, censors have restricted it to those over 21, highly unusual since most films passed for adults divide the line at either age 14 or 16.

## Yank Westerns, Solid at French B.O. in '60, Not So Big This Year

Paris, Oct. 31.

Since Yank Westerns galloped into solid boxoffice lists last season, they are now getting good bookings in Paris and long and involved studies from critics. A batch of them arrived in the last few weeks and some look in for okay biz. But none is showing the solid grossing powers of last year's crop.

French producers even have made two oats operas on their own, one straight one "The Jack of Spades," which did only fair, and one parody, "Dynamite Jack," with Fernandel, which has not been released so far.

Last year's faves were "Magnificent Seven" (UA), "North to

## E. German Red Bans

### Disney's Mickey Mouse

Fankfurt, Oct. 31.

Is Mickey Mouse a weapon of rightwing American politics? The Communists think so.

A Red official, Hans Borowski, of Wismar, East Germany, has just issued an order that East German children's newspapers and magazines should not reprint pictures or children's stories dealing with the famed Walt Disney character. "A good East German pioneer lad and student does not read Mickey Mouse," he commented. "Mickey Mouse is a children's figure that comes to us from an enemy state which is doing all possible to involve us in a new war. This state needs children who are trained to murder and plunder," he added.

## French Studios Helped by Yank Pix Prod. TV

Paris, Oct. 31.

The eight top Paris film studios, comprising 37 sound stages, would be in trouble if it was not for the growing utilization by Yank filmmakers and also their use by vid-film and commercial ad pix producers. French productions now being made number 25 but 21 of them are mainly for exports or on location.

Seven Arts' "Gizot" (20th) recently left the Studios Boulogne to be replaced by Jules Dassin's "Phaedra." Then it will have its seven stages tied up for over four months by Darryl Zanuck's "The Longest Day" (20th). Anatole Litvak moves into the Saint Maurice layout for three months with his new pic, "The Third Dimension" (UA).

Epinyan has some customers to keep it busy while the small Boulogne plant has primarily shorts and publicity pix while the Francoeur specializes in vidfilms. The "New Wave" penchant for shooting in real decors and in streets is blamed for the French film using Paris as a set rather than its studios of late.

But studio heads point out that winter is here which should drive them indoors again. With French production remaining at a high level, with about 120 pix, and with foreign and video and ad pix filling up space. Hence, studio people are not crying the blues even if there is a free stage from time to time.

## 'For Adults Only' Tag On 'Seesaw' in Germany

Kassel, Oct. 31.

The City Stage here has perhaps started a new trend in West Germany by slapping a "for adults only" tag on its preem of the William Gibson play, "Two For Seesaw," being offered in the town's Little Theatre. Up until now, the theatre in Germany has offered its plays for anyone of any age, unlike the cinemas which have strict age limitations.

The original performance of this play took place in Frankfurt in 1958, without any age controls. But the Kassel city officials have decided that it's just not right for the young people to view the drama.

## International Sound Tracks

London

Anglo-Amalgamated toppers Nat Cohen and Stuart Levy had to pay \$10,000 compensation to the Broadway management of "The Caretaker" to obtain the release of Alan Bates, who is to star in "A Kind of Loving," a Joseph Janni production which is being released by John Schlesinger. Keith Waterhouse and Willis Hall wrote the screenplay from Stan Barstow's novel. An unknown, June Ritchie, has the femme lead . . . Valerie Gearon, who made her West End legit bow earlier in the year in "The Tenth Man," cast by Mark Robson for her first film part in "Nine Hours to Rama," which is to be made in India for 20th Fox release . . . ACT Films, the company owned by the technicians' union, has completed its first film for the Children's Film Foundation. It's "The Piper's Tune," based on an original story by Frank Wells and scripted by Michael Barnes. Murial Box directed, with Ralph Bond as production supervisor . . . Helen Winston's "Hand in Hand" selected for opening the first International Film Festival of India in New Delhi last week . . . For the third year running, the Rank Organization has been awarded the bronze "Oscar of Industry" for the best produced annual report from the world's motion pictures and theatres industry. The event is sponsored by the Financial World of America . . . Brendan Behan's "The Quare Fellow," has gone into production with location filming in Dublin. Patrick McGoohan is starring in the Anthony Harvey-Allan production for Lion International . . . Shepperton Studios old insert stage is being pulled down to make room for two new sound stages. Sound technicians recorded the demolition to get authentic effects for "Sodom and Gomorrah."

Paris

Roger Vadim, who first made his ex-wife Brigitte Bardot into an international sex symbol, telling the press he still looks upon Miss Bardot as a fine friend, generous character and saintly figure. But Vadim can be tough too, and told how he put recalcitrant stars and players in their places. For German thesp O. E. Hasse, who kept telling him how much to direct, he walked off and told him to take over, with Hasse coming to find him and acting well from there on in . . . With Alida Valli, who refused to work overtime, he used her standing and shot only her back . . . For Elsa Martinelli he did more closeups of Annette Vadim. Both femmes became chastened and well behaved afterwards. Vadim still wants to do a Marquis De Sade tale with Brigitte Bardot and Annette Vadim updated to Nazi times with the former incarnating vice and the latter virtue or maybe vice-versa . . . Annie Girardot to warble a song for the first time in her next pic "Emile's Boat" which Denys De La Patelliere directs . . . Gene Kelly getting an "homage" at the French Film Museum, the Cinematheque Francaise, via a showing of several films which he directed and played in. Clarence Brown recently got the same treatment . . . A group of young film stars and featured players have gotten together to form a Shakespeare Society and take a Paris theatre next season.

Rome

Warner Bros. and Julia Film will follow up their "World at Night No. 2" with a third item in series . . . Sophia Loren, busy dubbing three pix "Madame Sans Gene," "El Cid," and "Boccaccio '70" may make a trip to the States with husband Carlo Ponti in next week or so, if she can break away . . . then she does a pic in Paris with Anatole Litvak, followed by "La Monaca di Monza" in Italy under direction of Luchino Visconti.

Dino DeLaurentiis sneaking the original English language version of his Columbia release, "The Best of Enemies," to the local press . . . "Accatone" (Arco) has its local release permit after two months of hassles and headlines . . . Cino Del Duca reports considerable foreign interest in pic, but denies reports pic has already been sold for U.S. and Canada . . . favorable local comments about dubbing job done on Metro's "King of Kings" . . . there's talk that Disney will soon reinforce his current Italian release setup . . . Renzo Rossellini started shooting Italo episode in five-episode film called "Love at 20" . . . other segments directed by Francois Truffaut in France; Andrzej Wajda in Poland; Ichihara in Japan; and Max Opfuss Jr. in Germany . . . Italian charity premiere of Dino DeLaurentiis' "The Last Judgment" got half-hour live tv pickup from Turin over RAI-TV net.

20th's "Cleopatra" with its tremendous local publicity break: an impressively detailed visit by RAI-TV to its giant seaside sets depicting Alexandria 30 miles from Rome, telecast on a prime time evening newscast . . . the Italo telenet usually avoids all pub-ad references. . . Vittorio Annibaldi into foreign sales, manager spot at Globe Films International. . . Silvana Mangano, Vittorio Gassman, and Annette Stroyberg starred in Roberto Rossellini's next pic, "Anima Nera" (Black Soul), which Documento is making for DeLaurentiis release . . . its from a hit play by Giuseppe Patroni Griffi.

Mexico City

Quirino Ordaz Rocha, head of National Theatre Operating Co., has officially confirmed that Metro's "Ben-Hur" will premiere in Mexico in five houses at a 40c admission, lowest world boxoffice for this blockbuster. As a concession to producer beefs that first-run houses would be sewn up and picture giving "extraordinary competition" to Mexican films, it has been decided to use but one top category theatre, the International. Other four houses (Real Cinema, Ariel, Olimpia and Opera) are second string theatres. One more house may be added to list.

Mississippi Theatre, now getting finishing touches, will not be site of the Mexican World Review of Film Festivals in the capital. It is strictly a house for showing 70mm. pictures. Quirino Ordaz Rocha said he will try to obtain 64 cents admission top approval for this house . . . Efrain R. Gomez, Mexican motion picture equipment engineer allied with the industry since 1912, claims to have come up with a third dimension system that does not require use of special eyeglasses. Backed by producer Cesar Santos Galindo, Gomez has filmed a Xochimilco documentary with his special camera with third dimension effect allegedly coming through in perfect depth. The Gomez system, although he refuses to talk about it, can be taken with one camera and without necessity of resorting to trick shots. Reportedly, an American firm already interested in grabbing up invention, but Gomez says he will give Mexican industry first opportunity to produce third dimension pictures.

Rumors that "The Wounds of Hunger" would switch to a Spanish locale were vehemently denied by Mexican producer Jose Luis Bueno, associated with IIT Task Pictures in production of the Luis Spota novel. Picture will go before cameras in February and Allen Klein, IIT Task exec is in Mexico to cast chief roles. Reportedly Dimitri Tomkin has agreed to come to Mexico for scoring.

Interesting is the Mexican censorship double standards explanation given by Jorge Ferretis, head of the Film Bureau. In plushy art houses such as the Paris, Prado, etc., where audiences have higher sophistication, mental levels pictures with morbid, controversial and sexual overtones are generally passed as is (with exception of deletion of nudity scenes). But when it comes to nabe houses "where there is less culture" on part of audience, Ferretis said censorship is "rigorously" applied to avoid "possible damage to the minds" of movie fans. This double standard censorship interpretation often has Mexican and foreign producers irked with the Ferretis rulings on censorship cuts and film classifications, according to his own admission.

Alaska" (20th), "The Alamo" (UA) and "The Unforgiven" (UA). Now playing are Marlon Brando's "One-Eyed Jacks" (Par), "The Sundowners" (WB), and John Ford's "Two Rode Together" (Col).

Then there are actioners and specs classed as outdoor actioners, namely "Guns of Navarone" (Col), "Spartacus" (U) and another local version of Alexandre Dumas' "Three Musketeers."

"Navarone" and "Spartacus" are doing well while "Jacks" is just good and "Sundowners" only fair. "Two Rode" also is fairish, as in the U.S. "Jacks" came in for a lot of analysis and split reviews.

But interest in oaters goes on if somewhat abated here.

## W. German Filmites Furious About Wilder's Slap at Laggard Native Biz

Frankfurt, Oct. 31.

West German film industries are furious about Billy Wilder's remarks that Germany is 16 years behind the times in developing technical equipment, and lacks decent writers. Wilder's comments that the German studios are old-fashioned, that only the Hollywood films make money and that 95% of the German films lose money have been widely rebutted here.

One of Germany's mass circulation newspapers has just printed an answer to Wilder, titled "The Answer of the German Filmites," in which it quotes Theo Osterwind, chief of UFA Film Hansa, commenting, "The German-speaking films that Mr. Wilder claims are so bad accounted for 46% of the total boxoffice receipts in the West German cinemas last year. That is nearly double the business of the American films, which got 30%."

Producer Walter Koppel, chief of Real films and general manager of Europa Distributors, likewise denied Wilder's statements. "As an author, Billy Wilder has written so many clever things in the scripts which he also directed that I must to some extent agree with him," he said. "Tactfully, I must agree that there just isn't enough talent among script writers, just as there is a shortage in other fields of the art. However, I do find that right at this moment there is a whole list of good German films."

German director Helmut Kautner disagreed heartily with Wilder's views. "I don't believe that one should take too seriously an interview such as the one which Wilder has given to that American newspaper," he said. "It sounds like momentary chit-chat after his return from Europe."

German star Ruth Leuwierik countered: "First of all, because of the language, America has a much larger market for its product, and second of course it has more money. We can't compete with Billy Wilder and provide millions for a picture. Of course, Hollywood has it better."

## Films Council Will Ask BOT to Slash Quota Exhib Relief by 25%

London, Oct. 31.

A new principle of Quota Relief is likely to be introduced by the Board of Trade on the recommendation of the Cinematograph Films Council. This will be a direct sequel to representations made to the Council by the British Film Producers Assn. and the Federation of British Film Makers.

It is understood that the Films Council is recommending that relief should be slashed by 25%, thus compelling exhibitors who have not had to fulfill the complete 30% quota to show more British pictures.

The proposal does not go all the way in meeting the representations of the two producer associations, but is considered to be a step in the right direction. The producers argued that the booking pattern had changed substantially over the last few years in view of the many long running attractions, and there was no longer the same justification for substantial relief for exhibitors in competitive situations.

The producers had suggested that the relief system should be abolished entirely, and that the position of any theatre which had defaulted at the end of the Quota year should be examined by the Films Council to determine whether or not relief would have been justified.

There will probably be some resistance among exhibitors to the new Films Council recommendation, but it is generally believed that the council will carry the day with the BOT.

## British Sincere to Malaya

Singapore, Oct. 31.

Britain's singing star, Cliff Richard, and his instrumental group, the Shadows, will give two shows in Kuala Lumpur, Malaya, and later four here next month, Nov. 16-18.

## Wants Realism For Metro Film, 'Riffifi'

Tokyo, Oct. 31.

Director Jacques Deray promises to show realistic slices of Japan in the Cibra Films production of "Riffifi in Tokyo," which rolls here for Metro release late this month.

"The many films I have seen which were made in Japan by foreigners seem to show only geisha and Mt. Fuji," said Deray. "I would like to show realistic Japan as seen by the naked eye—not only the exotic, but the contrasts, the energy and the free spirit of the people."

Deray was impressed by the excitement of Tokyo streets. He has decided to use a maximum of outdoor locations for "Riffifi" despite difficulties of getting permission to stop traffic. "Riffifi" has an international cast headed by Karl Boehm, Keiko Kishi, Charles Vanel, Michel Vitold, Barbara Lasse and Dante Maggio.

## Mex 32c Cinema Top on Way Out?

Mexico City, Oct. 31.

The 10-year moratorium on a boxoffice hike for Mexico's cinemas may be nearing an end. And the opening wedge to an upward revision of the 23c boxoffice price freeze for firstruns may be achieved via Hollywood, through exhibition of blockbusters long held out of this market. Recently, Quirino Ordaz Rocha, head of the National Theatre Operating Co., who has been negotiating to obtain exhibition of "Ben-Hur" (M-G), "10 Commandments" (Par), "Spartacus" (U) and other multi-million dollar spectacles, said that the first of these would preem in six firstruns here at "popular prices."

This remark touched off a lot of pro and con controversy, with industry hailing the imminent boost, and city and federal officials attacking it. Official attitude for long years has been that films should remain a popular-priced entertainment for the public.

Rocha himself diplomatically sidestepped explaining just what "popular prices" meant. Some read into this remark a mere 8c. boost over the current peak figure. But other sources indicated that admission might be around 80c, this being termed a popular price in relation to world boxoffice achieved for these blockbusters.

However, no official source has made a definite confirmation of a boxoffice hike. There have been conflicting reports with the Office of Public Entertainments denying it has authorized a hike, and a spokesman in the city government insisting that a boost has been approved as "a special case" for bigger six but that the 32c. freeze would remain in force for ordinary film fare.

Rocha himself carefully pointed out that "Ben-Hur" scheduled to preem Nov. 16, would not be generally released in the circuit after firstrun.

## Barrault Sees Need For More Legit Writers

Paris, Oct. 31.

Jean-Louis Barrault, actor-director of the state-subsidized Odeon-Theatre de France, feels that the one drawback in French legit is the lack of good, new writing talents. He has encouraged new playwrights to send in their manuscripts. Barrault was handed his own theatre two years ago with the stipulation that he encourage new talents and reprise little known works of noted authors.

Barrault says he wants a theatre of full human commitment and puts on some classics to point out what he wants from young writers. He brings in "Judith" next and a new play, "The Revelation," as well as "The Trial," which he did on his own 14 years ago.

Barrault will also have six new plays read on the nationalized radio networks next year.

## Mex Film Bureau Nixes Flynn's Guerrilla Pic

Mexico City, Oct. 31.

The censorship division of the Film Bureau has turned thumbs down on "Caribbean Guerrillas," documentary-type film made by the late Errol Flynn. It features action by Fidel Castro Ruz guerrillas in the Sierra Maestra region of Cuba when the fight against the Fulgencio Batista regime had begun.

Mexican censors found the pic "inconvenient," and suspended indefinitely the granting of an official screening permit.

## 'Bicycling' Racket; Sock Conniving Exhibs in Spain

Madrid, Nov. 7.

The investigation that uncovered clandestine film screenings in northern Galicia has been extended to all of Spain and guilty exhibitors are being punished by a film industry arbitration board, composed of representatives from the distributors and exhibitors association within the Sindicato Nacional de Espectaculo. It was revealed here that the board is less concerned with extended release of product beyond contractual closing dates than it is with the illegal practice of exhibiting screen fare contracted for specific houses in sales for which no distrib-exhib commitments existed. The board is punishing such violations with fines ten times the amount of contracted film rental fees.

Simultaneously, Government inspectors in the provinces revealed cases where certain exhibitors listed release of Spanish pix to cover obligatory screen time requirements although local product was never given public screening. In these situations, Government officials are also inflicting fines ten times the amount specified for film rentals. However, the Government at no time rescinded exhibitor licenses.

## KING BROS. IRKED OVER 'X' RATING ON 'GORGO'

London, Oct. 31.

The King Brothers are irate with the British film censor because he has slapped an "X" certificate on their film, "Gorgo." Frank King said: "It means that no children under 16 can see it and that's a big slice of the market. The censor apparently thinks the film is too realistic. This film gives a touching picture of mother love and it's wrong that children should be denied the chance of seeing it."

"Gorgo" has been launched by British Lion with a tongue-in-cheek publicity campaign on the "monster-with-a-heart" theme. There is some surprise that the censor should have rated this film as a problem pic.

## Mex Film Officials Admit Sales Efforts Weak in World Markets

Mexico City, Oct. 31.

Mexican federal film officials, operating the government owned distributors, have admitted that the sales effort in world markets has been weak. This is to be corrected now, with directive boards of all three distribution channels agreeing on reorganization and more accent on sales. While not officially confirmed, word is that Cimex offices abroad may be shuttered, with producer members of the distributor board in general agreement on this. Operation would be taken over by the Madrid office of Peliculas Mexicanas.

Feeling is that Madrid is centrally located, with salesmen able to go to any part of Europe quickly, and even to the Middle East. Shutting down of Cimex offices in France, Germany and Italy would also mean considerable saving on overhead.

Cimex would concentrate on the U. S. and the remainder of the world, with the exception of Latin

## Nearly Half of 1960 British Films' O'seas Earnings From Dollar Area

London, Nov. 7.

### Scot Rep Theatres Halt Attendance Dip

Edinburgh, Nov. 7.

Attendance at rep theatres in Scotland is no better than in previous years, but the general decline seems to have been arrested at three of the houses. So says a report of the Arts Council of Great Britain, in a reference to activities at Glasgow, Perth, Dundee and Edinburgh.

It singles out as "outstanding" the Glasgow Citizens' Theatre presentation of "Hamlet," which was seen by 16,000 customers in a two-weeks' run. Praise is also given to the enterprise of the Pitlochry Festival Theatre, which ran from April 16 to Oct. 1. "This Festival holds on audiences," says the report, "built up steadily since 1951 from 39% of capacity."

## See ABPC Buy Into Anglo Amalg.

London, Oct. 31.

Associated British Picture Corp. is negotiating to buy into Anglo Amalgamated Film Distributors, according to informed trade insiders here. Reports have been current during the past month that Anglo Amalgamated was making a distributing deal through ABPC's releasing affiliate, Warner Pathe, but these were strenuously denied at the time. It is now learned, however, that negotiations, which have been in progress for some weeks, are of a substantially different character. Understood that ABPC has offered to buy a 50% holding in Anglo in a deal which would be comparable to the recent Columbia deal with Hammer Films and Bray Studios.

Anglo has been one of Britain's most successful independent production-distribution companies for some years and made a world-wide showing with its highly successful "Carry On" series. The top film in this series, "Carry On Nurse," which was the champ grosser this year in Britain, is now reckoned to get around \$2,000,000 in the U. S. It has done comparable business in most other foreign territories.

The amount involved in the deal is not known, though it is recognized a substantial sum would be required for a 50% holding. The Anglo toppers Nat Cohen and Stuart Levy would, if the buy-in materializes, have a substantial capital gain which, under British laws, would be tax free. It is assumed they would maintain working control of the company, though this is one of many points that has not been clarified. What appears to be certain, however, is that Anglo would continue as an independent producing and distributing company.

Almost one-half of the earnings of British films overseas last year came from the dollar area, according to a new statistical survey made by the Board of Trade. The total currency gain in 1960 to the United Kingdom in respect of production, sale or rental of British pix was \$17,640,000, of which \$8,400,000 came from the dollar area and \$3,360,000 from the sterling area. It showed that \$4,480,000 came from non-sterling OEEC countries and \$1,400,000 from other countries. American companies in the UK hold \$9,520,000 of their earnings in the UK for the production of, or acquisition of rights in, British films.

The BOT points out that the ending of the Anglo-American Film Agreement early last year means that the figures of earnings from the various currency areas are not entirely comparable with previous years. Currency appears to have been more freely transmitted in both directions between the UK and the U.S. after the ending of the agreement, so that to some extent increased dollar receipts by the UK from a balance of payments point of view have been offset by increased amounts of sterling transmitted from the UK to America. To some extent other currencies, particularly from OEEC areas, remitted to the United Kingdom have also been reduced and replaced by dollar remittances.

Taking together dollar earnings and sterling put up for production, the 1960 figure was some \$7,000,000 higher than the comparable figure for 1959 and \$5,600,000 greater than the 1958 level. The main reason for the increase, says the BOT, is the benefit to the UK balance of payments from the greater number of British films that have been shown in America, as well as an increase in the production of British films sponsored by U.S. companies.

## Brit. Cinema Admissions Off 13% in 1960 But Net Takings Up 3%

London, Nov. 7.

Out of a total of \$57,680,000 gross film rentals charged by film distributors in Britain in 1960, dollar area films accounted for \$32,480,000 and British films for \$23,800,000. The balance of \$1,400,000 is presumably shared by Continental and other imports.

These statistics, prepared by the Board of Trade, also show that total admissions in 1960 were 13% down at \$521,000,000, and gross takings dropped 6% to \$183,120,000. Net takings, however, were 3% higher (because of remission of entertainment duty) at \$166,800,000.

Admission duty paid by theatres in 1960 up to the time of remission in the April budget was \$5,880,000, compared with \$22,400,000 in the previous year. Levy payments were \$10,920,000, a slight increase over the previous year. After deducting payments for film hire, the exhibitors' share of net takings was \$110,040,000 compared with \$105,840,000 in 1959.

Seating capacity dropped by 10% in the year and by the end of 1960, the BOT records 3,034 theatres open with a combined capacity of 2,960,000. Average capacity filled during the year was 24.2% compared with 25% in 1959.

The BOT records that admissions and gross takings have continued to decline during the current year although at a slower rate than during the preceding four years. Total admissions in the first nine months of 1961 are estimated to have dropped 11% over the corresponding period of 1960 while gross takings have declined 5%.

## Milne Chain Expands

Dundee, Scotland, Nov. 7.

The J. B. Milne cinema group has taken over control of two more East Scotland cinemas, the Troxy in Leven, and the Imperial in Methil. This brings the total number of cinemas under control of the J. B. Milne group to 31.

"Call this to

*Martin Davis*  
Call this to the trade!!  
*George Weltner*

PARAMOUNT PICTURES CORPORATION  
 WEST COAST STUDIOS  
 INTER-OFFICE COMMUNICATION

OCTOBER 21, 1961

TO:

GEORGE WELTNER  
 PARAMOUNT FILMS OF GERMANY, INC.  
 ALLEESTRASSE 49/51  
 DUSSELDORF, GERMANY

Dear George:

Our entire home office group was here at the studio this week seeing the new pictures being readied for release. All of us were overwhelmingly enthusiastic over the tremendous forthcoming Paramount product. In order of their screening, here is, title by title, our evaluation of the films, which were seen in varying stages of production, all unscored and not finally edited.

PERLBERG-SEATON are delivering, in "THE COUNTERFEIT TRAITOR," an attraction of great scope and size. The picture has intensive personal identification and the impact of all people under stress. BILL HOLDEN gives his most powerful performance since "Kwai." LILLI PALMER is brilliant, as are all involved. The entire group will receive the highest critical acclaim. We further predict a tremendous boxoffice reaction paralleling the excitement of the huge canvas created during the epochal time of the Third Reich.

JERRY LEWIS' "THE ERRAND BOY" is a positive triumph of hilarity—the best since "The Bellboy," plus the glamour and excitement inside a Hollywood studio that audiences will eat up in this romp loaded with sight gags, fun situations, and belly-laughs that spell a big LEWIS winner.

HOWARD HAWKS, who has delivered some of the industry's biggest, has given us a super blockbuster in "HATARI!", which may mean "Danger" in Swahili but will mean smash boxoffice in the vocabulary of any theatre man anywhere. JOHN WAYNE is bigger and more appealing than ever. Audiences will become part of this enormous adventure, in brilliant color. A great international cast provides sensational thrills, capturing the wildest beasts of the African jungle. Add HAWKS' great comedy touch and driving command of action and you have "HATARI!"

*the trade!*

PARAMOUNT PICTURES CORPORATION  
INTER-OFFICE COMMUNICATION

YUL BRYNNER is coupled for the first time with the great youth appeal of SAL MINEO. Add the value of a contemporary document set in the explosive Near East that makes headlines every day, terrific production-direction by Academy nominee RONALD NEAME, plus magnificent color and violent action, and this is "ESCAPE FROM ZAHRAIN."

SHIRLEY MacLAINE, who is everybody's darling, really comes through in a change of pace as "MY GEISHA," heading an equally wonderful cast: YVES MONTAND, EDDIE ROBINSON and BOB CUMMINGS in a show packed with color, charm, heart and comedy in a locale often exposed but never so fully utilized. "MY GEISHA" will be loved and enjoyed by everyone.

"HELL IS FOR HEROES" is a realistic drama that hits hard at the truth of war's grim reality. Producer HENRY BLANKE presents a fresh, young and aggressive cast headed by STEVE McQUEEN and BOBBY DARIN, who emerge as new screen personalities of a richly exploitable nature, fulfilling Paramount's desire to develop new stars.

One of the real thrills of our week of screenings was to sit enthralled watching those two magnificent boxoffice champs, JOHN WAYNE and JIMMY STEWART, together for the first time in a classic Western, "THE MAN WHO SHOT LIBERTY VALANCE." Guided by the master film maker, JOHN FORD, "VALANCE" is a great show in the tradition of "Stagecoach," "Yellow Ribbon" and "Shane."

"TOO LATE BLUES," starring BOBBY DARIN, is bold proof that singers can act. His vibrant, aggressive personality, fused with the sensational excitement of STELLA STEVENS and the volatile talent of new wave director JOHN CASSAVETES gives us a picture in the category of "The Man With The Golden Arm."

All of us are higher than high on these, and the future studio plans related to us by studio head Jack Karp and production chief Marty Rackin. The studio is hard at work on the greatest production lineup in Paramount history, indicating a continuous supply of multimillion-dollar attractions for all our customers, with built-in boxoffice ingredients to compel the attention of everyone.

*Jerry*  
Jerry Pickman

# Stars In Poland, Bits on Coast; Mitchell Kowal's Overseas Exploits

By VINCENT CANBY

Outside the circle of his family, friends and immediate business associates, the name of Michigan-born actor Mitchell Kowal means little or nothing in the States, but overseas he's a featured player—occasionally star of international renown. Without apparent design, the lanky former Broadway actor and Hollywood bit player has become one of the growing band of American performers who are striking it very profitable—if not always rich—in the booming production centers of Europe.

Kowal, who continues to maintain his home in the States, returned to New York last week after winding up a starring role in a Polish film, "The Guests Are Coming." He is, he thinks, the first American actor to make a film in Poland. Carefully pointing out that he had a State Department okay to do the job and that politics did not figure in it ("I'm not even a Democrat—I'm a Republican"), the actor did find his two months behind the Iron Curtain a fascinating experience.

Although the Poles make jokes about the Russians and maintain a sort of defiantly independent attitude towards their big brothers to the east, one does feel, says Kowal, that the Communist bosses are winning—not necessarily by superior propaganda, but because of a kind of fatalism held by the Poles, who have been periodically overrun and devastated by wars.

Kowal, who has been on the European work kick ever since he went over to act in Sam Bronston's "John Paul Jones," has made pix also in Italy and France, though he speaks neither language. His mother was Polish, so he can speak but not read that language, which is one of the reasons he was sought for the role of a Polish American in the Warsaw pic. Via his European pix, and even his small roles in such Hollywood films as "The Kentuckian" and "Deep in My Heart," he was pleasantly surprised to find that he was known in Poland.

The Poles, he said, paid him well but unfortunately, it seemed, at first in zlotys, not dollars. Since he couldn't take the zlotys out of the country, he poured it all back into the making of an 80-minute 16mm documentary on life in Poland, which he has been able to bring out and will try to sell this side.

While the equipment used by Polish filmmakers is often of an ancient vintage, Kowal says they are on the brink of a true film renaissance with such pix as "Kanal," "Ashes and Diamonds" and "Mother Jeanne of The Angels" as evidence. New studios are now available in Warsaw, Lodz and Wroclaw, so there's no shortage of facilities in that area; however film stock is in extremely short supply.

**Angles In Poland.**  
To save on film, directors in Poland rehearse actors thoroughly and then limit themselves to one or two takes. Financially, the Polish industry gets more awards than money. One of the problems—though perhaps it is an artistic virtue, he feels—is the total lack of attempt to build boxoffice names among actors. Agreeing that films are mainly a director's medium, Kowal feels that perhaps the Poles have gone too far. Polish directors love to "discover" actors. They use an actor once, and then drop him. Thus extremely good actors may go years in between jobs, though the films are being turned out on a regular basis.

His employers, he reports, bent over backwards not to offend his "Americanism," and would often consult him as to whether there was anything objectionable in the satiric screenplay.

On the general matter of his success in Europe, and inability to find work in Hollywood, Kowal said that he would prefer to work at home, and though he was working steadily abroad, he hadn't made any effort to take advantage of the 18-month tax allowance. "I'm hardly a runaway," he said, since, in fact, he has been bringing foreign currency back to the States. The big rub, he said, is that when he goes out to Hollywood in

a couple of weeks, most of the people there won't even know he has been away. And on the books at the 20th-Fox lot, he's still carried as a bit actor. While he has been making a good living abroad, it's as if he simply went into a state of suspended animation as far as Hollywood is concerned.

Actually, says Kowal candidly, there are two kinds of American actors who are hitting it big abroad right now: the aging "has-been" from Hollywood, and the second-class "name" who never quite made the grade in Hollywood. He'd put himself in the latter category. While most of the people in both categories don't draw any more at the European boxoffice than at the American, the producers think their names valuable and provide plenty of work. "If you can make six pictures a year at \$10,000 a piece, you've made a good wage. And it's possible."

## Mann, Ruben, Field Don't Dig Allied

Minneapolis, Nov. 7. Local circuit owner Bennie Berger, who is taking a leading part in bringing back Northwest Allied States as a national Allied States unit into existence in this territory which has been sans an exhibitor organization for nearly two years, is relying on attacks on film companies to prod theatre-owners into action.

A trio of the area's largest and most influential circuit owners—Ted Mann, Eddie Ruben and Harold Field—are members of Theatre Owners of America, which never has had a unit in this territory, and are showing no interest in the revived Allied which will have Stan Kane, its former executive secretary, in the same capacity.

Berger is telling exhibs that the only way to halt the film companies' "maltreatment" of them and to avert their theatres' likely shutterings is to organize again. Also, only in this way can threatened harmful legislation be averted, he's informing his fellow theatre-owners.

"While the Wall Street-controlled film companies are making more money than ever before your theatres and mine are facing extinction because of the film companies' unfair trade policies and practices," Berger has told the area's smaller exhibitors. "Our operating costs have soared, the amount of our patronage has dwindled, and we are having a rougher going in all respects. But that doesn't keep the film companies from imposing terms that we can afford to pay and live with."

For an example, Berger is pointing out how small exhibitors, who used to recruit young men willing to usher just to see the pictures, now have to pay for such services. Ben Marcus, Milwaukee circuit owner here to help NCA get started again, told an exhibitors' meeting that competitive bidding for pictures, forced upon exhibs, is "murderous."

## An Army Reject

Columbia, S. C., Nov. 7. Press agent for bosomy British actress June Wilkinson charged here that the Army refused to allow Miss Wilkinson to appear at nearby Fort Jackson.

Publisher Lefty McFaddin said he had offered her services to the Army Special Services Section for the inter-regimental boxing matches but the Army "regretfully refused" the offer without any explanation. Maj. Gen. H. Dudley Ives, Ft. Jackson commanding general, when asked to comment on McFaddin's charge said he vetoed Miss Wilkinson's appearance because she was "advertising a commercial venture."

Miss Wilkinson, whose published measurements are 43-24-34, was here to help publicize a stock car race scheduled at Columbia Speedway.

Michael Gordon formed Weston Productions for indie production, initiator to be "Smile of a Woman" jointly with Phil Waxman.

## Universal De-Listed

As forecast here, the N. Y. Stock Exchange this week officially announced the suspension in trading of Universal common and 4 1/4% cumulative preferred stock. It took effect before the market opened Monday 6p.

Insufficient marketing of the issues was responsible for the de-listing, as previously stated.

## Admissions Still Trend Upward

Minneapolis, Nov. 7. Local neighborhood theatres, into which pictures are spotted first uptown after their initial loop runs, now get \$1.25 to \$1.50 admission, instead of their regular \$1, for those that played downtown at raised \$1.50 or roadshows' \$2.65 top.

Regular scale at downtown first-runs have been tilted from \$1 to \$1.25 this year. Earliest clearance uptown theatres' admission has jumped from 85c to \$1!

It has become increasingly the policy to boost the admission to \$1.50 downtown, the picture's strength, of course, being the determining factor.

Exhibs say there apparently is little or no adverse public reaction to the upping of admish prices. At least, complaints haven't been in evidence and patronage doesn't seem to have been hurt. If the picture is what the public wants, admission prices don't seem to matter, it's declared.

Roadshow pictures at Ted Mann's Academy have been scaled at \$2.65 top, the same as Cinerama's at the Century. And all five offerings to date have had long and prosperous runs, Mann points out.

The Cinerama picture and "Windjammer" brought back to the Century for second runs at that house, after their long and prosperous firstruns there, have played lengthy engagements to surprisingly large grosses at the same \$2.65 top admission as before.

In consequence, more of the Cinerama pictures will be brought back to keep the Century going until next April when the lease on it from the Minnesota Amusement Co. (United Paramount) will expire.

After the lease's expiration, Cinerama itself retires from the exhibiting end of the business here and turns it over, as far as its own pictures are concerned, to the Cooper Foundation Theatres. In a local suburb the latter now is building a new \$1,000,000 theatre patterned after the one it opened in Denver this year with numerous original features. It also will be devoted entirely to Cinerama pictures, opening with the one now being made by M-G-M. It'll be the territory's only Cinerama theatre, the same as the Century has been.

When its Century lease expires Cinerama will have operated the Century for the past eight years, all of them extremely successful. In fact, this has been one of Cinerama's best towns.

## LONG-RUNNING ARTERS

'Sunday' and 'La Dolce' Strong In Detroit

Detroit, Nov. 7. Longtermers "Never on Sunday" and "La Dolce Vita" are ending notable reigns at the Studio and Trans-Lux Krim, respectively. "Never" opened Dec. 22 last year, and will close tomorrow (Wed.), establishing a record for art theatre exhibition here will be succeeded by "Tunes of Glory."

"La Dolce Vita" began at the Trans-Lux Krim July 12 and ended its run last week. Successor is Brigitte Bardot in "The Truth." Long run records are held here by "Ben-Hur" which went 65 consecutive weeks at the United Artists, and various Cinerama productions now in re-release.

## Editorial Ponders Films' Ad-Copy

Portsmouth (N.H.) Herald published on Oct. 21 the following editorial on the subject, much mentioned of late, of the leering-luring copy concocted by film showmen. It will be recalled that VARIETY suggested last issue that the leg-and-bosom art, and the purple innuendos may be a curiously old-fashioned kind of showmanship of dubious effectiveness. Herewith the Portsmouth editorial:

### DON'T BLAME THE ADS

We have to admit that our own sense of embarrassment is often aroused by the lascivious flavor of some of the movie ads appearing in this newspaper. And having said as much, we automatically are put on the defensive against the question: "Well, why don't you clean them up or throw them out?"

Why not, indeed! The means of redress are readily at hand, and there can be no dispute about our right to exert such control. Our policy governing acceptance of advertising, in fact, calls for constant vigilance against that which is misleading, fraudulent, offensive or immoral.

Application of these standards to movie ads is especially difficult, however, because here we are dealing with a so-called art form that traditionally is accorded certain license or latitude of expression. It is an area of indefinite discernment where simple immodesty is likely to be confused with immorality.

We are aware of the frailty of such an argument. It has the unctuous sound of expedient rationalization and confronts us with the further question of whether immodesty itself is not offensive and thereby subject to the strictures we speak about. But we would hate to take that harsh position, knowing that consistency would require condemnation of half the

literature that occupies the nation's bookshelves.

A greater reason for our reluctance to police movie ads more severely is the inverse effect of what would seem to be an applaudable action. "Cleaning up" the ads would only delude the potential movie-goer into thinking a certain picture might pass the test of innocence when actually it reeked of indelicacy.

The most frequent complaint heard about movies during Hollywood's current period of preoccupation with sex is their unwholesome influence on teenagers. As long as the newspaper ads give a revealing clue of the movies' true themes, every parent has a handy guide for deciding whether they are fit entertainment for their children. Under circumstances of sane, decorous presentation, the parents couldn't be sure.

We share with the majority of our readers the deploring thought of Hollywood's present-day addiction to mediocrity. Yet wonder occurs as to where the blame lies. Maybe it's partly with the very parents who bemoan the corrupting influence of "bad movies" on their children, but who set a different standard for themselves by patronizing the same films.

For, right or wrong, it is public taste that steers the course of movie making. Ask any exhibitor and he will tell you that quality pictures don't have the boxoffice appeal to make them worth showing. The public would far rather seek the sensual fare that's so boldly proclaimed in the movie ads.

The ads make the situation neither better nor worse as far as movie production is concerned—unless they lend themselves to an ultimate sense of aversion that will bring a public demand for improvement. If that day ever comes, the ads then will have done a constructive service.

## TOA LURES 3 CHAINS

United Artists, Randforce & Skouras Circuits.

Theatre Owners of America is fattening up. Exhibit body has successfully wooed three longtime holdouts from exhibitor organizations—United Artists, Randforce and Skouras circuits.

Also fresh in the fold is Metropolitan Playhouses, a holding company for more than 100 New York area situations.

## TOA Taking Over 'Angry Men' Role From Allied?

A reading of the latest Allied States Assn. member bulletin gives the impression that that body and its rival, Theatre Owners of America, have traded temperaments. Latter org traditionally has been more "reasonable" on exhib-distrib matters.

In the seeming switcheroo, National Allied is sheering Warner Bros. for doing an out-of-face act that exhib-riling "kiddie matinee" clause in its sales contracts. Allied apparently is satisfied that WB has jettisoned the clause after negotiations.

But that's not how TOA reads it, per its official position taken at last week's national convention in New Orleans. TOA regards the Warner move simply as modification, insisting that the company hasn't met its demands and should delude the clause in its entirety. As it now stands, according to this view, WB still has a "foot in the door," despite its promise that it will henceforth deal with exhibs on a picture-by-picture basis.

This raises the question whether Warners did or didn't do away with the tempest. Charles Boasberg, WB sales chief, contends it has. In a letter Oct. 5 to National Allied proxy Marshall Finn and presumably identical to letters sent to other exhib bodies, the Warner's exec declared:

"We have decided to eliminate from that part of Article Second of the new Warner exhibition contract which provides that Warner would receive its percentage of the total receipts on all pictures from the opening to the closing of the theatre on each day of the engagement, even though some other picture may be played during part of that engagement in place of the Warner picture booked."

Nice and legalistic, that, and it probably takes a lawyer to fathom it with safety. Yet to a lay reader it does seem to suggest that the clause has been rescinded—and that, this time, Allied and TOA are both reacting with reverse spirit.

## Sports Lure Big In Toronto Test

Paramount execs were elated this week over results of an outside survey showing an "A" performance at the boxoffice on the part of this film company's International Telemeter run in Etobicoke, Toronto suburb, with sports as the programming.

Canadian Facts Ltd., one of Canada's spotnotch market research organizations, reported that on Oct. 29, a total of 35% of the Telemeter audience paid \$2 per home to see the otherwise-blacked-out football game between the Toronto Argonauts and the Montreal Alouettes, which was played in Toronto.

In contrast, 33% of the Telemeter subscribers tuned in for free on the four other pigskin contests available, all involving United States teams and emanating from the States. Particularly impressive to Par, as owner of Telemeter, is that the Telemeter buyers obviously had their choice of games and 35% were willing to pay \$2 for the local set-to rather than paying nothing for Cleveland vs. St. Louis, New York vs. San Diego, Chicago vs. Philadelphia or San Francisco vs. Pittsburgh.

Further, the Telemeter paid programs, including the football game and motion pictures on two other Telemeter channels, picked up 47% of the potential audience which had pay or free tv to choose from.

Telemeter states also that the Toronto-N. Y. hockey game on the evening of Oct. 29 drew 29% more subscribers than the football game.

Hollywood Artists Productions will produce "Satan Also Came" in Philippines.



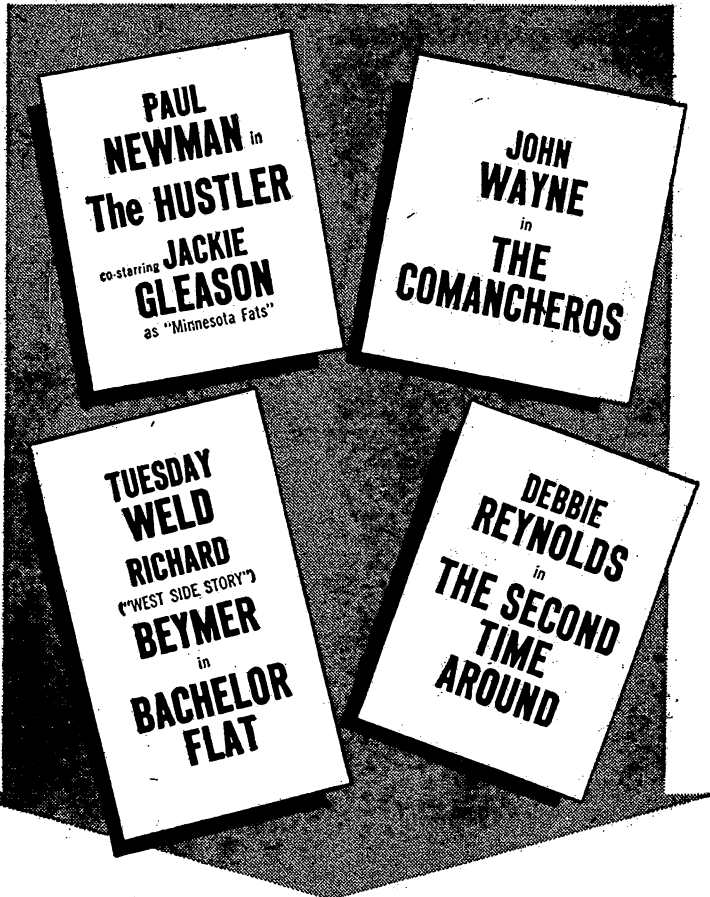


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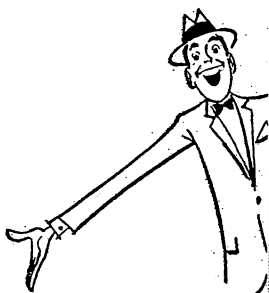
# IS

# SOARING!

# READY NOW!!



## AND IN PRODUCTION!!



## CLEOPATRA in Todd-AO

## THE LONGEST DAY

ADVENTURES OF A

## HEMINGWAY'S YOUNG MAN

## STATE FAIR





## Little Messages To Film Producers

# SMILE WHEN YOU SAY 'SCRIPT APPROVAL'

- Joe Blow, the Hollywood Coast Guard, previously mentioned in this space, is one film producer determined, he always says, never to concede script approval to any star. While recently melding a winning pinochle hand at Hillcrest, Blow muttered bitterly, "I wouldn't give script approval to Sinatra, Grant, Taylor, MacLaine, Bergman or Lancaster" — just happening to mention stars who have never worked in a Joe Blow production.
- Admittedly this whole question of rewrite-by-star is pregnant with delicacies of Hollywood status—the producer's, the star's, the agent's, the lawyer's, even the auditor's status. Joe Blow is very own-prestige-prone.
- A man bound by the geography of his favorite restaurants, racetracks and backlots, Joe Blow has for years been yielding one kind of 'script approval'—namely the form and extent of his trade paper advertising. He allows others to decide that for him. It's part of his Coast Guardism that he neglects his beyond-Hollywood trade image.
- Whether he would or would not really give Sinatra script approval is pretty academic for Joe Blow. But at least he should catch wise and control his own prestige at the all-important, point-of-product sale. Joe Blow should get with

# VARIETY

*For Telling Selling*

Hollywood Production Pulse

ALLIED ARTISTS Starts, This Year... 6 This Date, Last Year... 5

"CONFESSIONS OF AN OPIUM EATER" Prof.-Albert Zugsmith...

AMERICAN INT'L Starts, This Year... 6 This Date, Last Year... 3

"CONJURE WIFE" (AIP-Anglo Amalgamated) Shooting in England...

COLUMBIA Starts, This Year... 22 This Date, Last Year... 14

"EXPERIMENT IN TERROR" (Geoffrey Productions) Shooting in San Francisco...

"H.M.S. DEFIANT" (Ferdynand Productions) Shooting in Spain...

"CONGO VIVO" (Dino de Laurentiis Prods.) Shooting in the Congo...

"JASON AND THE GOLDEN FLEECE" Shooting in Italy...

"THE WAR LOVER" (Arthur Hornblow Productions) Shooting in England...

"THE INTERNS" (Robert Cohn-David Swift Production) Prod.-Robert Cohn...

WALT DISNEY Starts, This Year... 5 This Date, Last Year... 2

"THE CASTAWAYS" (Shooting in London) Prod.-Walt Disney...

METRO Starts, This Year... 20 This Date, Last Year... 5

"HOW THE WEST WAS WON" Prod.-Bernard Smith...

"WONDERFUL WORLD OF THE BROTHERS GRIMM" (George Pal Production) Shooting in West Germany...

"I THANK A FOOL" (Shooting in Ireland) Prod.-Anatole de Gruenwald...

"DAMON AND PYTHIAS" Shooting in Rome...

"TWO WEEKS IN ANOTHER TOWN" Shooting in Rome...

"SWORDSMAN OF SIENNA" (Monica-Capri Productions) Shooting in Italy...

"SEVEN SEAS TO GALAIS" (Adephi-Campagna-Cinematografica Prod.) Shooting in Rome...

"GUNS IN THE AFTERNOON" Prod.-Richard E. Lyons...

"BOY'S NIGHT OUT" (Embassy-Kimco-Filways Prod.) Prod.-Martin Ransohoff...

"RIPE IN TOKYO" (Luna Productions) Shooting in Tokyo...

"THE MAN WHO SHOT LIBERTY" (John Prods.) Prod.-Willis Goldbeck...

"THE PIGEON THAT TOOK ROME" (Formerly "Easter Dinner") (Lennox Production) Shooting in Rome...

"THE LONGEST DAY" (Singing, England) Prod.-Darryl F. Zanuck...

"STATE FAIR" (Shooting in Dallas) Prod.-Charles Brackett...

"CLEOPATRA" (Joseph L. Mankiewicz Prod.) Shooting in Egypt...

"HEMINGWAY'S YOUNG MAN" Prod.-Jerry Wald...

"THE LION" (Samuel F. Engel Production) Shooting in Africa...

"THE SPY WHO CAME IN FROM THE COLD" Prod.-David Weisbart...

"KID GALAHAD" Prod.-David Weisbart...

"THE SPY WHO CAME IN FROM THE COLD" Prod.-David Weisbart...

"THE SPY WHO CAME IN FROM THE COLD" Prod.-David Weisbart...

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Heston: Tax Break For Actor A Myth; Producers Shoot Cheaply Overseas

LANDSCAPE ALTERATION FOR CENTURY CITY

Webb & Knapp has started construction on first structure to be erected for the new Century City, \$600,000,000 project...

'Runaway' Subject Up in D.C. Dec. 1

Reps of three Hollywood groups—two each from the Hollywood AFL Film Council, the Screen Actors Guild and American Federation of Musicians—will appear as witnesses at Congressional hearings...

Quiz has been ordered by Rep. John H. Dent (D., Pa.), chairman of the House Sub-Committee on the Impact of Imports and Exports on American Employment...

20th CENTURY-FOX Starts, This Year... 25 This Date, Last Year... 26

"THE LONGEST DAY" (Singing, England) Prod.-Darryl F. Zanuck...

"STATE FAIR" (Shooting in Dallas) Prod.-Charles Brackett...

"CLEOPATRA" (Joseph L. Mankiewicz Prod.) Shooting in Egypt...

"HEMINGWAY'S YOUNG MAN" Prod.-Jerry Wald...

"THE SPY WHO CAME IN FROM THE COLD" Prod.-David Weisbart...

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Mother & Son Operate

Los Angeles, Nov. 7. Operators of the Lyric in nearby Walnut Park—Agnes Guenther and her son, William A.—have protested the padlocking last week by sheriff's office of their Theatre and petitioned Superior Court for a writ of mandate.

Action is aimed at L.A. County Board of Supervisors and H. L. Byram, L.A. County tax collector, in charge of issuing licenses. Plaintiffs ask court to order the respondents to appear and show cause why they should not accept the Guenther's application for a license and thereby issue a new license.

Plaintiffs, whose theatre was shuttered because of exhibition of nude pix, claim that the films they have been showing were lawful and not obscene. They also claim that on Oct. 30—date of padlocking—Oct. 31 and Nov. 1 they had sought to make application for a license but were denied this right.

Nudies Stir L.A. County and City

Los Angeles, Nov. 7. L.A. county and city law enforcement officials are being called in by the new Fact Finding Committee on Motion Pictures, created by the L.A. County Board of Supervisors to propose measures by which local showing of objectionable films could be halted...

This motion was passed last week at first session of the committee chaired by Y. Frank Freeman, who also is board chairman of the Assn. of Motion Picture Producers. Slated to attend the next meeting of committee, late this week, will be reps of the Police Commission, Chief of Police, District Attorney, Sheriff, City Attorney, prexy of City Council and other agencies concerned.

That the Board of Supervisors is serious in its move toward ridding the city and county of nude-and-ward films which have been increasing in recent months and that it intends to put teeth into its efforts to clean up the community is seen in its order to the Sheriff's office last week (30) to padlock the Lyric Theatre in nearby Walnut Park.

This is the theatre, whose application for a renewal of its license was refused by the Supervisors, which actually started the whole ruckus over objectionable films. House always specialized in what the Board claimed as objectionable films, with huge billboards outside the theatre of nude femmes.

As for himself, Heston admitted to a rather jaded view of overseas work. "I've travelled all I want in recent years, and what's more I like to work in Hollywood, where my family lives and the kids go to school. 'I even' got them to shoot half of Pigeon back on the Coast—but that doesn't mean they could have shot all of it here. What do you think this church setting here would have cost to build in Hollywood, and all for only a few shots?"

The Yank thesis, who flies back to the Coast in a week's time, said he had no fixed commitment: "I'll take a script anywhere just as long as its good, but not just because it will enable me to work at home."

TOO EARLY TO MAKE UP MINDS RE TOLL

Discussions have terminated for the formation of a pay-TV company involving some of the town's leading business and sports figures. After talking over the project for several weeks, it was decided that it was too early to get into television and that further studies were needed. A spokesman said yesterday, "Last week it was live, today it is dead."

Among those who attended the meetings as participants in the project were Norman Chandler, L.A. Times and Mirror owner; Walter O'Malley, prexy L.A. Dodgers; Fred Levy, one of owners of L.A. Rams; Ed Pauley, industrial-political figure; Bill Forman, owner and founder of Pacific Drive-In Theatres, and Richard Moore, prexy, KTTV. Understood that Moore was to take leave of his tv post to head up the organization.

Bert I. Gordon prepping "Off on a Flying Carpet" for indie production.

Rome, Nov. 7. Charlton Heston this week termed recent proposal to penalize runaway productions as "silly and puerile." Emphasizing that he was speaking strictly as a private individual (and not as a board member of the Screen Actors Guild), Heston paused between setups of his Rome locationer, "The Pigeon that Took Rome" (Mel Shavelson for Paramount) to elaborate on his views concerning foreign-based productions, which he himself calls "driveaway productions."

"The Whole matter," the actor emphasized, "has been examined from too provincial a point of view—and Hollywood is notoriously provincial."

"The result is that people think this is a phenomenon typical only of the film industry, whereas it's a known fact for example, that you can have German steel delivered to you in the States for a lower price than you'd have to pay for the U.S. equivalent. The same holds for Japanese rubber, or any number of other products."

Heston referred to the much-discussed tax advantage incentive as "nonsense," adding that actors had long unjustly taken the rap for an isolated case or two. "Why I don't know of five American stars—and there may not be that many—who enjoy a true tax advantage by working abroad."

Cost was a primary factor in films being "driven away" from Hollywood, Heston feels, but this wouldn't have been possible if foreign filmmakers and industries had not assimilated U.S. technical prowess to such a degree that they could now compete on an almost equal basis. But there are other factors, he said. Apart from the cost problem, certain big pictures would continue to be made abroad if only to catch the proper setting.

"You can't make 'Lawrence of Arabia' in Red Rock Canyon, or shoot 'The Longest Day' along the California coastline, at least not any more. People now get their local settings on tv. Also, theatre audiences no longer will accept back projection."

Actor feels that current critics of so-called runaway productions should "Face the facts, not try to pick the heavies" and hoped that future guild-producer conferences would result in a "non-emotional appraisal" of the situation eventually leading to the setting up of "certain incentives" for production at home. Heston suggested the British Eady plan as the basis for a possible solution, but reiterated that any punitive scheme was "sophomoric."

"Even if the industry and the government were to be so ill-advised as to slap on a penalty tax on production abroad, the overseas governments would retaliate with their own taxes and other schemes hitting U.S. releases on foreign markets. We mustn't forget that over half of our film income now comes from abroad."

As for himself, Heston admitted to a rather jaded view of overseas work. "I've travelled all I want in recent years, and what's more I like to work in Hollywood, where my family lives and the kids go to school. 'I even' got them to shoot half of Pigeon back on the Coast—but that doesn't mean they could have shot all of it here. What do you think this church setting here would have cost to build in Hollywood, and all for only a few shots?"

'DIMES FROM DAMES' FOR ROGERS HOSPITAL

Dallas, Nov. 7. The board of directors of the Women of the Motion Picture Industry has decided to set aside a dime-a-week instead of a penny-a-day for the Will Rogers Memorial Hospital fund. Thus the slogan will be "Dimes from Dames." The WOMPI Association contributed a total of \$2,000 to the hospital each of the last two years.

UNIVERSAL Starts, This Year... 10 This Date, Last Year... 12

"HOW THE WEST WAS WON" Prod.-Bernard Smith...



# RUN, BOYS, IT'S THE NIELSENS

## Nielsen's Top 20

Wagon Train—NBC	30.4
Bonanza—NBC	29.8
Red Skelton—CBS	27.8
Gunsmoke (10 p.m.)—CBS	26.8
Andy Griffith—CBS	26.5
Gunsmoke (10:30)—CBS	26.4
Danny Thomas—CBS	25.7
Sing Along With Mitch—NBC	25.6
My Three Sons—ABC	25.6
Perry Mason—CBS	25.2
Real McCoys—ABC	25.1
Car 54—NBC	24.1
Garry Moore (10 p.m.)—CBS	23.6
Walt Disney—NBC	23.0
Defenders—CBS	22.9
Hazel—NBC	22.6
Have Gun, Will Travel—CBS	22.5
Perry Como—NBC	22.4
Garry Moore (10:30)—CBS	22.2
Candid Camera—CBS	22.2

## CBS AND NBC IN HOT RATING RACE

By GEORGE ROSEN

The national Niensens—by which the agencies, the sponsors and the networks live (and die)—have been posted, registering the first all-important tallies for the '61-'62 season. And while it's only Round One in a continuing cycle of reports, the results are indicative of the new trends and patterns in viewing habits. The report spans the two-week (Oct. 2-15) period, but it's the second week of the nose-counting (Oct. 9-15 inclusive) that realistically portrays who-did-what-to-whom, since it accounts for the entire three-network '61-'62 schedule (Nielsen, incidentally, is now for the first time breaking down his Alpha & Omega by single weeks.)

The results are wholly revealing from a multiplicity of angles, the Niensens bearing out the NBC-TV upsurge from a weak third position last season to a strong second this season (if totting up the more realistic Oct. 9-15 period) and out in front on average rating by a fraction (if counting the two-week period), but in any event suggesting a touch-and-go battle for supremacy.

For the Oct. 9-15 span, with all prime time shows accounted for (7:30 to 11, and starting at 7 on Sundays), CBS was in the lead

### In A Nutshell

Average audience rating for two-week period (Oct. 2-15):

NBC	19.1
CBS	18.8
ABC	14.6

Average audience rating for week of Oct. 9-15 reflecting the new season's full schedule:

CBS	19.1
NBC	18.9
ABC	14.7

with 25 half-hour wins; NBC 19; ABC nine. CBS won three nights of the week (Monday, Tuesday and Saturday); NBC won three (Wednesday, Thursday and Sunday); ABC won Friday night.

Here are some of the major highlights of the report:

(1) For all the hoopla attending the NBC-TV move-in with its Saturday Night Movies, CBS swept the entire evening;

(2) Bearing out the early Arbitron projections, the cartoon shows are in trouble; ditto the action-adventure shows, with ABC taking the brunt of the beating. (The closest ABC has come to a hit among its new entries for the season is "The Corrupters," but its 17.2 is far short of Top 40 or the click 20-or-better mark;

(3) Among the so-called "new" (Continued on page 54)

## As One Major Ad Agency Sees It: 37 TV Network Shows in Jeopardy

### New Hour Dramas

(Nielsen; Oct. 9-15)

Gunsmoke	CBS 26.7
Defenders	CBS 21.8
Dick Powell	NBC 20.4
Dr. Kildare	NBC 19.6
Tales of Wells Fargo	
87th Precinct	NBC 18.9
NBC	NBC 17.4
Corruptors	ABC 17.2
Robert Taylor	NBC 15.5
Ben Casey	ABC 14.1
Frontier Circus	CBS 13.0
Investigators	CBS 11.3
New Breed	ABC 10.9

A major advertising agency, which has made analytical studies of network programs in the first flush of the season, summarizes its findings with the warning that "storm signals are flying." For the opening weeks of the season (Sept. 17-Oct. 12) its survey shows ABC-TV with 16 of its evening programs in jeopardy, CBS-TV with 12 and NBC-TV with 9. "Of these," says the study, "10 of the ABC shows are almost sure losers as against eight for CBS and three for NBC. Listed as likely failures are:

ABC—"Follow the Sun," "Lawman," "Bus Stop," "Calvin and the Colonel," "The New Breed," Steve Allen, "Top Cat," "Straightaway," "The Roaring 20's" (already cancelled) and Lawrence Welk.

CBS—"Window on Main St.," "Dick Van Dyck," "The Alvin Show," "Father Knows Best" (reruns), "Frontier Circus," Bob Cummins, "The Investigators" and "Father of the Bride."

NBC—"National Velvet," "Captain of Detectives" and "Tales of Wells Fargo."

Says the report, "there is always the possibility that a program will hit a successful stride after a slow start but the odds are against it. After an initial sampling period during the first few weeks of a new season, audience viewing settles into a pattern that is usually disturbed only by marked deterioration or improvement of individual programs. Some of the programs listed above will probably be classified ultimately as out-and-out theatrical failures, others as victims of time period placement. The theatrically marginal show unfortunately lives or dies in accordance with the strength or weakness of its lead-in and competition."

Commenting on the purchase of "Wagon Train" by ABC, the study says, "it's a reflection of ABC's concern. Historically, with the exception of the Jack Benny move from NBC to CBS, program raids have not proven a consistently successful or constructive solution to a creative problem. (Ed's note: the report should have included the move of Danny Thomas from ABC to CBS). ABC is taking a calculated risk that there is sufficient vitality in "Wagon Train" to keep it on the road for a few more seasons. This could prove to be an expensive miscalculation."

"Reason for the NBC resurgence," the study continues, "is too complex for precise definition but two of the more obvious should be noted: (1) smarter program selection and, (2) more effective counter-programming in terms of program-time period placements.

Report gives NBC four possible winners among the new entries: "Car 54," Bob Newhart, Dick Bishop and "Hazel." The "Dick Powell Show" and "Dr. Kildare" are credited with "developing strong audience appeal." In ABC's safe column, according to the study, are "Ben Casey" and "Target—The Corrupters." Report continues, "the balance of ABC's new ones, along with several of the old ones are in trouble." (No listing is made of CBS probable winners.)

## Jack Benny Up for Grabs, With All TV Webs Pitching for Him

Jack Benny will be up for grabs next season and all three television networks are currently pitching for the comic's allegiance. Under contract to CBS-TV for many years, Benny's most recent deal with Lever Bros. gave him the right to choose his network slot. Selection of CBS-TV for the '61-'62 span was understood to be motivated by the fact that CBS bought "Checkmate," a property of Benny's production firm until its recent sale to MCA's Revue.

It's known that Leonard Goldenson, AB-PT proxy, had tried to get Benny last year, before he decided to stay with CBS, and the romancing by the ABC-TV web of Benny is now being renewed. Benny is reported as having a heavy stock interest in the AB-PT company.

## \$3,000,000 Nestle Tab for CBS-TV

Nestle has plunked down over \$3,000,000 in daytime biz with CBS-TV, buying 280 quarter hours over a 52-week period.

Weekday shows bought in quarter-hour segments include "Secret Storm," "Millionaire," "Edge of Night," "As the World Turns," "Password," "Love of Life," "Verdict Is Yours," and "Brighter Day." Saturday shows bought are Roy Rogers' "Mighty Mouse," and "Video Village, Junior Edition."

## WB Putting All Its Contracted TV Stars Into a Feature Film

Hollywood, Nov. 7. Warner Bros., aware that contracted stars in its 10 teleseries rep multipronged drawing power, plans using them in a feature, "Ain't We Got Fun," now being scripted by Edwin Blum and understood to be the brainchild of WB production chief Bill Orr. Comedy is periodized in the '20s, although it won't be an extension of its recently-axed series, "Roaring '20s."

Studio will be the first major company to try out such an idea. WB tv pact list, most of whom will be included in feature, includes Efrim Zimbalist Jr., Roger Smith, Ed Byrnes, Clint Walker, Ty Hardin, Donald May, Dorothy Provine, Anthony Eisley, Connie Stevens, Troy Donahue, Diane McBain, John Russell, Peter Brown, Peggine Castle, Andrew Duggan, Jack Kelly.

## NBC's Hour Sports Yen

One of the possible shows for next season at NBC-TV is a prime time weekly sports stanza. Concerned with major sports events, big sports names and under the aegis of NBC-TV sports boss Tom Gallery, the stanza, if used, would probably get a 60-minute slotting.

## NBC-TV's 'Big Brain'

Jess Oppenheimer is teamed with writer Sam Taylor on a pilot for NBC-TV. Deal for the half-hour situation comedy telefilm was closed last week by the web. It's called "Big Brain," and the casting is now going on in Hollywood.

## NBC's Wed. Could Get A Body Blow; Depends On Como

Wednesday, hottest night of the week for NBC-TV, could ironically turn into one of the web's weakest nights a year hence.

It's bad enough that "Wagon Train" is already committed to another web (ABC) in '62-'63. This leaves NBC-TV with an important 7:30-8:30 hole to fill and when it's filled the new NBC offering will probably have to face off against the very program it replaced, "Wagon Train" is still the No. 1 Nielsen show.

Second big problem—now only a question mark—is what is going to happen with Perry Como, who holds forth brightly this season between 9 and 10 p.m. on Wednesdays? Like "Train," Como helps anchor the entire evening for NBC-TV. It's anticipated Como will want to go the Dinah Shore route next season and only do a limited number of shows.

Como was a difficult enough man to sell on returning to a week- (Continued on page 54)

## THE ALL-AMERICAN NIELSEN LINEUP

(Shows Leading Time Periods Oct. 9-15)

	MON.	TUES.	WED.	THURS.	FRI.	SAT.	SUN.
7:00—							Lassie (CBS)
7:30—	To Tell The Truth (CBS)	Laramie (NBC)	Wagon Train (NBC)	Outlaws (NBC)	Rawhide (CBS)	Perry Mason (CBS)	Disney World of Color (NBC)
8:00—	Pete & Gladys (CBS)	Laramie (NBC)	Wagon Train (NBC)	Donna Reed (ABC)	Rawhide (CBS)	Perry Mason (CBS)	
8:30—	Price Is Right (NBC)	Dobie Gillis (CBS)	Checkmate (CBS)	Real McCoys (ABC)	Flintstones (ABC)	Defenders (CBS)	Car 54 (NBC)
9:00—	Danny Thomas (CBS)	Red Skelton (CBS)	Checkmate (CBS)	My Three Sons (ABC)	77 Sunset Strip (ABC)	Defenders (CBS)	Bonanza (NBC)
9:30—	Andy Griffith (CBS)	Dick Powell (NBC)	Perry Como (NBC)	Hazel (NBC)	77 Sunset Strip (ABC)	Have Gun, Will Travel (CBS)	Bonanza (NBC)
10:00—	Hennessy (CBS)	Garry Moore (CBS)	Naked City (ABC)	Sing Along With Mitch (NBC)	Twilight Zone (CBS)	Gunsmoke (CBS)	Candid Camera (CBS)
10:30—	I've Got A Secret (CBS)	Garry Moore (CBS)	Naked City (ABC)	Sing Along With Mitch (NBC)	Corruptors (ABC)	Gunsmoke (CBS)	What's My Line? (CBS)

## Investigators' As 1st CBS Casualty?

First casualty of the new season on CBS-TV is expected to be "The Investigators," the hour vidfilm series Thursday nights at 9 p.m., produced by Revue.

Web is thinking of two half-hour replacements, one of which is "Password," the Goodson-Todman game show which recently had its daytime debut on the web. Programming v.p. Oscar Katz is off to a Coast visit and is expected to give Revue the cancellation notice for the subsequent 13-week cycle.

"Investigators," along with other crime mellers, has been disenchanted in the rating numbers.

# TV Acad's Tri-City Museum-Library, As a Shrine For Program Landmarks

By HERM SCHOENFELD

An ambitious project of the National Academy of Television Arts & Sciences, to establish a tri-city museum and library for video programs dating from the neolithic era of 1947-48 to the present, is now due to be completed in 1963. Sites have already been lined up in Hollywood, New York and Washington and an ATAS committee is now at work on the specifics of how to select and store the shows slated for enshrinement.

ATAS meantime, is launching a new magazine, Television Quarterly, Jan. 15 in association with Syracuse Univ. Dr. A. William Blum, of the school's Television & Radio Center, is editor of the publication with an editorial board of 19 members representing a broad industry cross-section. The new magazine will be edited by ATAS members.

Robert Lewine, ATAS president, envisions the tv museum as a repository for the industry's efforts in all programming spheres. The major networks are making available the film and tapes and, wherever possible, the kinescopes of the early tv programs, many of which were unfortunately not preserved.

Lewine said that the museum in New York would be situated in the Lincoln Center for the Performing Arts. In Hollywood, it will be housed in the Motion Picture & Television Museum due to be completed next spring. In Washington, it will be part of the National Cultural Centre building when that's finished.

Lewine disclosed that "major, but not radical" changes in ATAS "Emmy" award procedures are in the works. The academy's trustees are now considering the proposed amendments which will either be ratified or rejected within the next two weeks.

In New York, the local ATAS chapter is gearing up production for a flock of experimental shows due to be presented on all six N. Y. channels. WCBS-TV and WNBC-TV have already given the green light to ATAS for such telecasts and approvals are expected from the four others shortly. The N. Y. branch, incidentally, is working closely with the new WUHF station in creating program ideas and it will also cooperate with Channel 13 if and when it goes educational.

Now comprising some 5,000 members in eight key cities across the nation, ATAS is now entering its fifth year with a well-rounded service available to universities and educational broadcasters. Top talent, execs and technicians from all phases of the medium have been recruited into a lecture bureau which has been operating like a ATAS "wire corps" in hinterland schools and civic organizations.

One of the key functions of the N. Y. chapter is its annual "Close-up" dinner, staged as a salute to a top industry figure. This year's blizzard at the Astor, Nov. 30, will be a Chet Huntley-David Brinkley night.

## L&M's Pullback On NBC Entries

Liggett & Myers is cutting back on two of its NBC-TV buys. One is "87th Precinct," the other—surprisingly—"Dr. Kildare," one of the higher rating new shows of the season.

Reason reportedly is that the bankroller, with some seasonal budget problems to face, wanted out of ABC-TV's "Follow the Sun" first, but the ABC Sunday deal is a firm one. Next best bet was the "Monday Precinct" on NBC, but since the bankroller wanted to keep some kind of a spread on Mondays and Thursdays as well, it asked for a 50% cut in the Thursday night firm buy of "Kildare." NBC gave in in order to keep part of the money in "Precinct."

L&M owns alternate half-hours in "Sun." It cut back alternate half-hours in "Precinct" to a minute weekly, and cut its two "Kildare" minutes down to one.

Humorist

**Max Shulman**

has written a bright whimsy

**Once You Know How, It's Easy**

\*\*\*

another of the many Editorial Features in the upcoming

**56th Anniversary Number of VARIETY**

Plus other statistical and data-filled charts and articles.

## Brinkley Journal May Go Full Hour

NBC-TV brass is toying with the idea of making "Brinkley's Journal" a full hour from length in '62-'63. Web is far from making such a decision definite with regard to the 10:30-11 p.m. Wednesday offering, but there are a couple of presumed reasons why it could end up being a fait accompli:

An hour pubaffairs show is certain to pull more weight with Washington than a half-hour pubaffairs show, and besides this Brinkley weekly outing seems to have considerable critical support already from all quarters.

Second, it may become necessary for NBC-TV to find a relatively inexpensive replacement next season for one or another of its Wednesday half-hours, if Perry Como's big rating thrust isn't around to help out the various 30-minute commercial offerings.

Of course, a decision to go an hour with Brinkley would depend on Brinkley, who is said to feel that he already has enough to do preparing a weekly half-hour.

## Bingham Back to U.S.

Tokyo, Nov. 7. CBS cameraman Wade Bingham, after 11 years in Far East, reports to new Los Angeles base (via New York) where he'll be with first West Coast bureau of "CBS Reports."

## Garry Moore's Got A Secret: 'I Let Everyone Steal My Scenes'

By MURRAY HOROWITZ

Garry Moore, sitting in his red rocker, talked of longevity on tv, a medium which devours its children. "I'm a pointer," he said, "I can't sing, dance and I'm not a comedian."

For a self-heralded "no-talent" he commands a spacious wing at the 57th Street CBS Production Center—and he isn't exactly absent from the nation's airwaves. There's the "Garry Moore Show" and "I've Got a Secret" on tv and the midweek daily 10-minute "Garry Moore Show" on CBS Radio. For years and years now, he's had such exposure—and his shows aren't exactly busts.

At his office, sitting in his red rocking chair, he was questioned about the secrets of longevity. "Does taking notes bother you?" "No. Ask an actor a question and he speaks for 27 hours."

The pencil couldn't keep up with his reply. "I let everyone steal my scenes. If I had a trained seal on my show, people wouldn't say, 'Hey, did you see the Trained Seal Show?' No. They would refer to the pointer. Me. Fred Allen told me the same thing. He said a dog could be substituted for what I'm doing, if meat sauce flavored the clothes of the performers."

"I came up through broadcasting. I sat in the studios and played

## BING'S BRITISH CAST FOR ABC SPECIAL

Bing Crosby's first of two hour-long specials for ABC-TV this season will tee off Dec. 11 with an English supporting cast, including the comedy team of Terry Thomas & Dave King, singers Shirley Bassey and Marion Rye and a vocal combo, The Wanderers. Some of the routines are currently being filmed on location in London while the studio sequences are being taped at the Wembley studios of Associated-Rediffusion.

Motorola, through Leo Burnett agency, and the U. S. Time Corp., through Warwick & Legler, are sponsoring the show.

## Self Takes Over As Huggins Steps Down at 20th-TV

Hollywood, Nov. 7. Roy Huggins has stepped down, at his own request, as veepee in charge of tv production at 20th-Fox. His contract has been renegotiated with Peter Levathes, studio's executive veepee in charge of production, which will have Huggins heading up his production unit at the studio. William Self, who has been an executive tv producer at 20th-Fox, becomes head of the studio's tv production.

Huggins is taking into his Sidona Productions the current hour series, "Bus Stop," and will develop other properties under the studio canopy. Huggins created Sidona four years ago, named after the location site near Flagstaff, Ariz., of the first picture he produced, "Columbia."

In commenting on his new setup, Huggins said, "I wanted to work less and earn more and this new arrangement will accomplish it."

## BRIT. PILKINGTON REPORT IN SPRING

London, Nov. 7. The Pilkington report on television is expected in the spring, according to a statement made in the House of Commons last week by Postmaster-General Reginald Bevins.

This suggests that the Government will be able to keep to its original timetable of introducing legislation in 1963, to take effect in the following year, when the ITA license and the BBC charter expire.

## TV's Hypocritical Oath

London, Nov. 7. William Cormack, chairman of the Society of Members of the Advertising Association, suggested to admen here that all tv execs should swear an oath similar to the one taken by medics. The aim is to clean up tv plugs. Proposed oath reads, in part: "Whatever I do will be for the benefit of the people. . . I will always tell the truth though lies be asked of me. . . refrain from any wrongful act of psychological seduction." And keep his job?

## Fail in Bid to Resolve British Actors' Equity Walkouts On Com'l TVers

London, Nov. 7. A futile bid was made yesterday (Mon.) to resolve the week-old performers' strike on commercial tv, when program bosses met leaders of British Actors Equity for the first time since the walk-out was staged last Wednesday (1).

The dispute, which involved the entire membership of British Actors' Equity and the Variety Artists' Federation, other than artists who are under contract, did not seriously affect the commercial program schedules for the first few days, though there was one immediate casualty last Wednesday (1) when "Echo Four-Two" had to be dropped by Associated Rediffusion and replaced by TWW's "Jubilee Show." If the dispute goes on it will take a few weeks before there is a serious disruption of programs, in view of the substantial volume of prefilmed and pre-taped material, plus the fact that many of the artists in regular series are under contract.

Though the schedules themselves are not being too heavily mutilated, the actors' walkout has involved a considerable amount of reshuffling. For example, unless they are specifically under contract the Tiller Girls are barred from the Palladium show, though headliner Shirley Bassey, who appeared last Sunday (5) has been presigned and there was no objection. Likewise in the case of emcee Bruce Forsyth, who is a regular on the show. For next Sunday (12) ATV have a recorded and edited version of last night's (Mon.) Royal Command Variety Show at the Prince of Wales.

From the time of the final breakdown in negotiations last Tuesday (31) the program companies have issued three invitations to Equity to send the dispute to arbitration with a pledge to honor the award. But that has been formally turned down by the actors union. Gerald Crossdell, Equity's general secretary, explained his objections to arbitration in a BBC radio interview. He said that the negotiations had been going on for about four months, and about two weeks before the breakdown, the program companies conceded the principle of paying artists in accordance with the size of audience, but the amount they were prepared to pay was considered inadequate by the unions. The program companies thereupon offered to go to arbitration, but in doing so would have

## NBC-TV Test Pilot On 'We the People'

NBC-TV is probably going to try out an hour-long pilot of the old, time-proven "We the People," Stanza, produced by Perry Como's Roncom Productions (and evidently controlled in part by GAC) will get into Como's Wednesday night slot for a one-shot on Nov. 29, and it's reported that the star will be Douglas Fairbanks Jr.

Alan Newman is producing this special pilot. (Como is slated to do 30 weeks this season, with time out for three specials, this being one of the three.) All the details on production are still not set.

## CBS-TV's Carol Burnett, Julie Andrews Special From Carnegie Hall

"Julie Andrews and Carol Burnett at Carnegie Hall" is a projected special of CBS-TV for telecasting sometime after the first of the year. The hour special now has a half sponsor in Chemstrand and, if the other half is sold to a sponsor, it will be given an air date. Special conceived by Bob Banner Associates, carries a gross program price of \$191,000, including tape origination charges. Carnegie Hall scheduling permitting a regular show without cameras will be scheduled at the Hall before a paying audience one week before the telecast taping. Purpose of the paid audience pre-tv show outing is to gain extra polish for the broadcast.

Carol Burnett and Julie Andrews have appeared as a duo in the "Garry Moore Show." Show would have Banner as exec producer, Joe Hamilton, producer and Julio Di Beneditto as director. A male chorus of singers and dancers would be among the features. Banner recently produced the "Carnegie Hall Salutes Jack Benny," special.

## Smith, NBC Can't Agree; No Deal

Dickers between Howard K. Smith and NBC News were ended last week, because the web and the recently resigned CBS newsmen couldn't see eye to eye on his role. Smith, who earned upwards of a reported \$100,000 a year at CBS News, is said to have wanted complete editorial freedom at NBC and rank just below NBC's Huntley-Brinkley team in terms of commercial assignments. For one thing, NBC brass felt that to bring Smith, however good, in as a top-ranking staffer in news would create a morale problem among other members of the department's reportorial staff. For another—after the fashion of CBS, which fought with Smith over his editorial stands—NBC felt that if they were hiring Smith the web ought to have some degree of say over his program content. Jim Hagerty, ABC news chief, said no talks have been held between Smith and the web.

## CURRIER & IVES TV'ER FROM GROSSINGER'S

A famous piece of Americana will turn up with a peculiarly Broadway twist on the Westinghouse Thanksgiving special on ABC-TV Nov. 21. Titled "An Old-Fashioned Thanksgiving," show will bring to life some Currier & Ives prints illustrating how the holiday was observed in the 19th Century. One of the most celebrated prints is the ice skating scene set in Central Park, N.Y. But for tv, this scene has been switched by producer Robert Saudex to a new location—Grossinger's, N.Y.

(Continued on page 50)



# MINOW'S MEN OF DISTINCTION

## Something New, Something Old

Now that MGM-TV's "Dr. Kildare" looks to be off and running as a click NBC-TV entry, look for a rash of ex-feature properties as tv series. A number are already in the works, as witness:

MCA's projected hourlong entry based on "Going My Way," the ex-Bing Crosby starrer, designed for ABC-TV in '62-'63. (See separate story);

An "Andy Hardy" half-hour series already being plotted for NBC-TV. (A 16-year-old Texas boy looks headed for the former Mickey Rooney role, once the studio can erase his drawl);

Also out of the MGM-TV shop a half-hour series based on William Saroyan's "Human Comedy." This one is firm for ABC-TV with Bristol-Myers underwriting.

There was another starter out of the MGM studio vaults this season ("Father of the Bride" on CBS-TV), but it's failed to achieve the click status of "Kildare."

## CBS Greenlights \$14,500,000 For Modernized N.Y. Production Center

A \$14,500,000 program to improve and modernize the CBS Production Center between 56th and 57th street in New York has been given the greenlight by prexy Dr. Frank Stanton, following board approval.

The expenditure is believed to mark CBS' pledge of allegiance to tv production in N. Y. Plan, which calls for consolidation of the web's studio facilities in N. Y., encompasses radio facilities as well. Work is slated to start after the first of the year and is scheduled for completion in Jan., 1964 when it will house studio and related facilities of CBS-TV, CBS Radio, CBS News and WCBS-TV.

Some of the early N. Y. CBS studio and properties will be relinquished as the new studios become completed.

Top management of CBS News and headquarters of CBS News, domestic and foreign, will be located at the Center, as well as CBS News' N. Y. newsroom, studios and supporting operations.

Six tv studios and five radio studios, plus other facilities, will be built at the Center. It also will house rehearsal halls, administrative offices and film libraries. The six tv studios will be on the third floor immediately above central technical facilities. Largest studio will have a 7,300 square feet production area. Other studios will range from 5,500 to 2,400 square feet.

Charles Luckman & Associates, architect firm, designed the new additions to the Center, in conjunction with web execs.

## 'Straightaway' In Swap Vs. Beaver

ABC-TV is adding a couple of more shows to its nighttime schedule reshuffle. In the latest planned web shift, "Straightaway," currently in the 7:30 p.m. Friday slot, is changing places with "Leave It To Beaver," at 8:30 p.m. on Saturdays. It's figured that the switch will boost the adult audience for "Straightaway" and hypno the kiddie pull for "Beaver."

Meantime, previous shifts have fallen into definite place. Starting next Tuesday (14), "The New Breed" is being moved from the 9 to 10 p.m. slot to 8:30 to 9:30 p.m. with the new Bert Parks half-hour game show, "Yours For A Song," in at 9:30 p.m. "Calvin and The Colonel," the cartoon show, had its last airing last night (Tues.) until it resumes on ABC-TV Jan. 27 in the 7:30 p.m. slot vacated by the hour-long "The Roaring 20s." A filmed situation comedy series, "Room For One More," will be a new half-hour entry at 8 p.m.

## CBS Seeks TV Rights To 'Calamity Jane'

CBS-TV is negotiating with Warner Bros. for the tv rights to "Calamity Jane," a WB pic of yesterday. Web's specials division, under the aegis of Jerry Leider, has Carol Burnett for the title role, if the rights are secured.

## THE GLASSY GUY LIKES HIS STYLE

Washington, Nov. 7. Who are Newton Minow's supporters? Mostly men—and men of distinction if the response to the Federal Communications Chairman's wasteland speech is any gauge.

This comes as a surprise to those who've assumed that the hard core of Minowism is comprised of PTA distaffers, perennial coed types and other organized groups of housewives.

It also raises the question of where the hooplooi stands. Did Minow get his wasteland message through to the milkman in Omaha or was the latter too busy watching television to take pen in hand?

At any rate, an exhaustive report by Commission's Complaint Branch on the mail response to Minow's NAB speech last May showed men outnumbering women by about five to one in support of his dim views of video. And only a smattering of working stiffs were represented as against a high percentage of high-status folk like attorneys, educators, physicians, executives and ministers.

The report itself is as remarkable as its findings. Analyzing 2,542 letters received through last June, it does just about everything except take the square root of the writer. About 60 FCC staffers and volunteers put in no less than 505 man-hours dissecting the missives. A handful of Complaints Branch staffers put in 141 overtime working hours plus 135 in overtime for which they are entitled to time off, while 50 volunteers from neighboring campuses and PTA units pitched in 229 hours in return for a form letter thank-you from Minow.

All of which raises another question. After such a gigantic effort, why isn't Minow doing something with the report? It's still in the same draft shape it was when handed to his office last July. Anybody can see it if they ask for it. But nobody has been spreading the word, few knew about its existence, and there are no plans for either printing it or publicizing it in press release form. Possibly Minow regards it as susceptible to an unfriendly interpretation. Alexander could label it a self-serving document which toots Minow's horn in deafening volume.

Or maybe Minow is still pondering the implications of the findings. Broken down into simple pros and cons, there's cause only for glee on Minow's part. This is the only segment of the analysis which has been given any publicity. Out of 2,542 letters dissected through last June (total response is said to be well over 5,000 now), 2,049 went along with Minow's wasteland condemnation of tv all the way, 69 part of the way ("support with reservations"), 369 didn't say one way or the other, and only 55 decared themselves anti-Minowites.

The sex angle is puzzling. Of the correspondents, 1,618 were men as against only 324 women (eight were children and 92 were mysteries).

Status-wise, 1,047 were pegged

(Continued on page 50)

## That'll Show 'Em!

In a memorandum to the New York radio-and-tv news rooms, CBS News prexy Richard S. Salant says:

"I am sure that I'm being overly pure and supercon-structive, but it jars me every time there is any reference, either on the air or in writing to CBS news broadcasts as 'shows.' I even dislike 'programs' but I suppose sometimes we have to use that word. Isn't there some way, however, that we could try to refer to them as 'broadcasts'?"

According to the CBS News Cue Line mimeographed house organ, Robert Skedgell, assistant general manager for Radio, adds the suggestion that the news rooms avoid the use of the terms "news casts" and "newscaster."

## Will ABC Tint Up TV Spectrum? Decision Expected by February; More Biz Than NBC Can Handle

**The Rap Trap**

Purex found itself in a trap of its own when it discovered that its NBC-TV Nov. 16 special, "The Glamor Trap," was an explicit rap of the American female's compulsion to be glamorous. A manufacturer of glamor-producing toiletry articles, Purex tried to modify the show's slant, but the production was too far along to be switched.

As a result, Purex will only be plugging its bleach and detergent products on "The Glamor Trap."

By not much later than February of next year, ABC-TV will make an annual decision—to color or not to color? This time, though, chances seem to have improved somewhat for ABC to say yea instead of the old nay, and the reasons are many.

After seeing how color set sales move around the year-end holiday period, ABC will make its decision. If set sales are "reasonably high," then ABC will go color.

Fact that the decision will be based on sales suggests that ABC may now have come to believe that color sets can move into several million homes even if the price of each receiver doesn't go below \$295, the present low.

## Five Chrysler NBC-TV Specials; \$1,600,000 Cost

Chrysler Corp. has a verbal order in at NBC-TV for a reported total of five one-hour specials this season. If the time periods can be found, the time and talent bag for the network amounts to about \$1,600,000.

Big part of the deal might turn out to be a 60-minute special co-starring Milton Berle and Jack Benny (latter owes Berle a guest-shot), but there's nothing final in this regard yet. Deal will definitely include the Lerner-Loewe special, for which arrangements have already been concluded, and is expected to include a special by producer Arthur Freed, who has done many major musicals for Metro.

(Freed deal, by the way, was cooked up several months ago by NBC with an eye to making a deal just with Chrysler.)

Other two stanzas were not named.

## An-All-Miami Weekend For ABC-TV New Year's; Grid, Regatta, Parade

ABC-TV is making a weekend of its coverage of the New Year's Orange Bowl football game in Miami. Starting on Dec. 30, a Saturday, the web will telecast the King Orange Jamboree Parade for an hour starting at 7:30 p.m. Lever Bros. is picking up the tab for this event.

On Jan. 1, ABC-TV 4s also presenting highlights of the Orange Bowl International Powerboat Regatta starting at 11:30 a.m. and running for 75 minutes. The football game, which will follow the regatta, has been seven-eighths sold with Buick Motors, R. J. Reynolds, Boyle-Midway and United Motors Service already in as advertisers. Curt Gowdy, Paul Christman and Jim Simpson are handling the description of the game for ABC, with Jim McKay covering the parade and the regatta. Buick is full sponsor of the game on ABC Radio.

The web will also telecast the Orange Bowl Junior Davis Cup Tennis Matches over the New Year's weekend.

## Mrs. Bullitt Names Son As King B'casting Prexy

Seattle, Nov. 7. Stimson Bullitt is succeeding his mother, Mrs. A. Scott Bullitt, as the new prexy of the King Broadcasting Corp. She'll continue as board chairman of the company which owns and operates KING radio and tv in Seattle; KREM radio and tv in Spokane; and KGW radio and tv in Portland.

Bullitt, a lawyer, has been officer and director of KING since it was founded by his mother in 1946.

But there are factors that apparently have encouraged ABC—and CBS, too—to look ever more carefully at the February reports from set manufacturers:

(1) There is apparently more color business than NBC alone in color transmission now, can possibly handle. ABC and CBS in the past have lost some Detroit automotive coin because color seems to have become so important to car sales.

(2) Besides RCA, there are presently eight other set manufacturers making tint receivers, and it's felt that they'd rather lose an arm than advertise their color sets on NBC-TV. (Best way, quite obviously, to push color sets is to advertise in color, and ABC is not equipped, and CBS won't transmit in color.)

(3) ABC has a clear recollection of what happened when Eastman Kodak decided to sponsor Walt Disney's color show on NBC rather than remain, in any significant way, with either its own "Ozzie & Harriet" or CBS' Ed Sullivan.

ABC has the basic facilities to set up color, but it'd still cost the web a few million dollars more to make the full transition. CBS has the basic setup too, and may be closer, economically and technically, to color than ABC, because CBS once did transmit in color—until it became economically un-sound.

There is one other argument that could push ABC into color (although the most compelling still seems to be that potential automotive tv manufacture biz; that is the generally favorable effect color seems to have had on Wall St. However, this could go the other way, just as easily; if ABC goes into color without tangible biz resulting, it could drive down the value of parent American Broadcasting-Paramount Theatres' stock.

Still and all, February or January, if this set sales figures are available that early is obviously going to be the most important time of annual decision on tint-up that either ABC or CBS has faced in all the years of multichrome availability.

## NBC-TV Metrecal Biz (\$2,000,000)

NBC is getting all the Metrecal tv web biz in the first quarter of next year. The weight-watching drink is going to spend \$2,000,000 in seven nighttime stanzas and in three daytimes on the web.

In the last quarter of '61, the Metrecal biz is mostly with ABC-TV (to the tune of over \$1,000,000), and NBC-TV has about \$600,000. All the coin, this time, is going to one network—NBC-TV.

Bankroller, which still has the last two months to go on a six-month deal with ABC, has bought into NBC's "87th Precinct," "Laramie," "Cain's Hundred," Saturday movies, "Outlaws," "Detectives" and part of "Brinkley's Journal." It'll have 24 quarter-hours in "Say When," Jan Murray and "Make Room for Daddy" in the daytime.



*Thanks for wonderful performances to*

**CLAIRE BLOOM BOB HOPE**

**EDD BYRNES PETER LAWFORD**

**ROY CASTLE PEGGY LEE**

**ROSEMARY CLOONEY KENNETH MORE**

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**STANLEY HOLLOWAY MEL TORME**

**VAL PARNELL'S LONDON PALLADIUM**

**JOHN TILLER GIRLS**

**THE WESTMINSTER ABBEY CHOIR**

*under the direction of Sir William McKie*

**AMY WESTON TIM WESTON**

*and*

**LESLIE BATES ALAN MacNAUGHTON**

**GEORGE BENSON STANLEY MEADOWS**

**TERRY BREWER KENNY POWELL**

**KENNETH CONNOR MICHAEL STAINTON**

**CORONA STAGE CHILDREN GRAHAM STARK**

**KATHLEEN HARRISON TONY SYMPSON**

**PATRICIA HAYES LARRY TAYLOR, JR.**

*And to all the regulars:* **THE POLKA DOTS;**

**LIONEL and JOYCE BLAIR and the LIONEL BLAIR**

**DANCERS; JACK PARNELL and his Orchestra;**

**ALAN BERGMAN and MARILYN KEITH, Writers;**

**JO DOUGLAS, FRANCIS ESSEX, ALAN TARRANT, Directors;**

*and* **BILL WARD, Executive Producer & Director.**

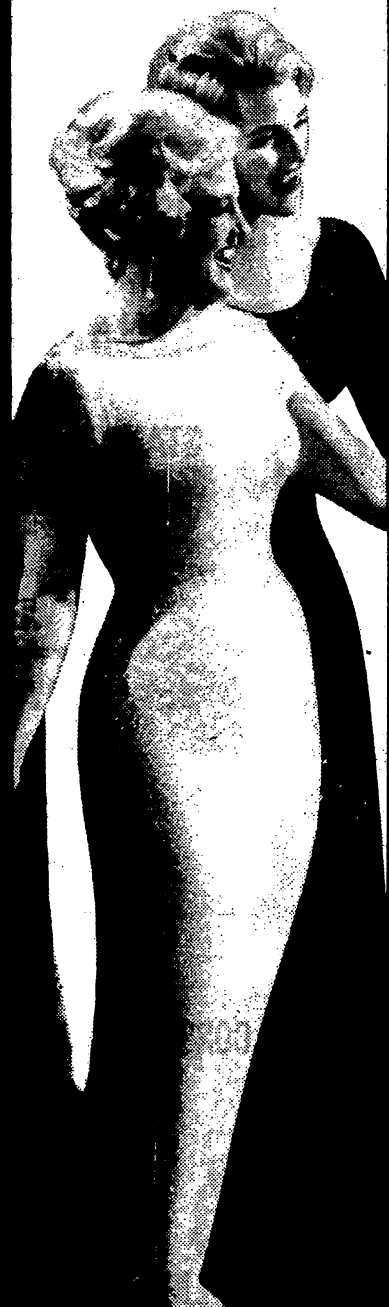
**Thank you!**






EDD BYRNES | JO STAFFORD | MEL TORME | ROSEMARY CLOONEY

PEGGY LEE | JO STAFFORD



JO STAFFORD  
PETER SELLERS

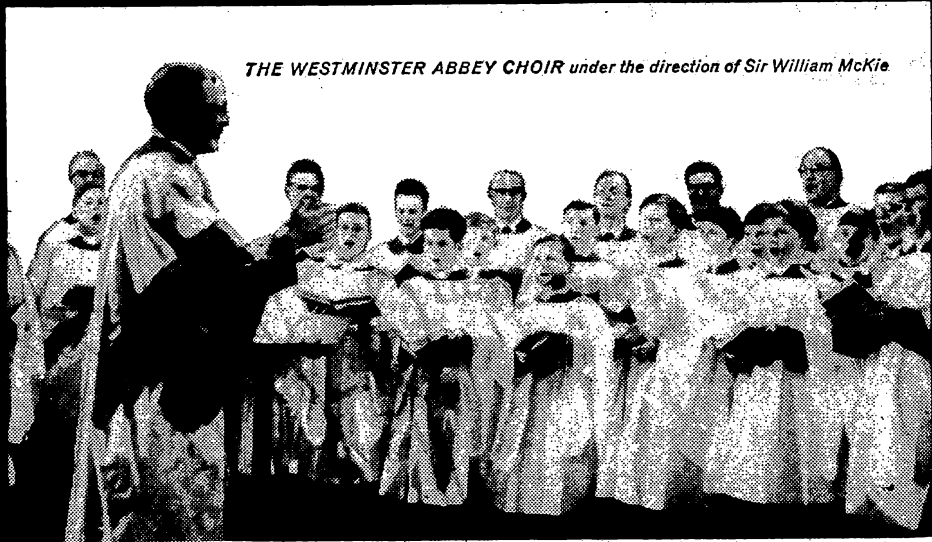
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TIM WESTON  
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AMY WESTON



THE WESTMINSTER ABBEY CHOIR under the direction of Sir William McKie



HIGHLIGHTS FROM



BOB HOPE | JO STAFFORD | JAMES DARREN



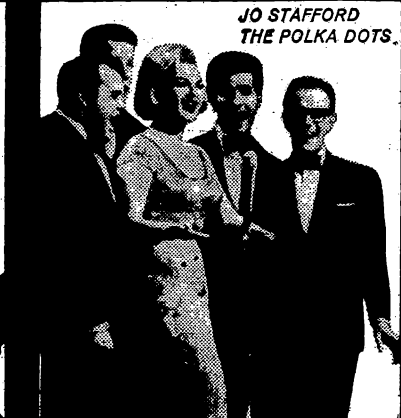
STANLEY HOLLOWAY | ROBERT MORLEY  
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KENNETH MORE | JO STAFFORD ROY CASTLE



JO STAFFORD  
THE POLKA DOTS.

THE JO STAFFORD SHOW SPECIALS

## "JO STAFFORD CLICKS IN TV SPECIAL"

*"For sheer vitality, ingenuity of staging, rich musical arrangements and brilliantly conceived dance routines, the first Jo Stafford Show was without parallel in TV."*

*"It was a triumph for the multi-faceted Miss Stafford. She clowned her way visually and vocally, through zany routines with Britain's ace funny-men Peter Sellers and Graham Stark and came superbly into her own in characteristic solo numbers. The close-harmony backing of The Polka Dots completed the magic."*

*"I doubt if any British TV spectacular has boasted such an elaborate and fast-moving dance routine as Lionel Blair and his dancers streaking through a wonder-world of drums and cymbals."*

*"The 'Jo Stafford Show' is made-to-measure for American TV screens and an irresistible attraction for other major TV markets."*

—Peter C. Davalle,  
Radio-Television Daily

## "'THE JO STAFFORD SHOW' was equal to anything seen on 'The Perry Como Music Hall.'"

—Richard Sear,  
London Daily Mirror

## "A DELUXE ENTRY FOR THE AMERICAN MARKET"

*"The 'Jo Stafford Show' which replaces the peak-hour 'Saturday Spectacular' is clearly a de-luxe British variety entry for international TV markets in general, and the American one in particular."*

*"It exhibits enough gilt and glitter to match the highest opposition in any market place."*

*"Miss Stafford parades the no-nonsense cool singing style and throaty tingling voice which are her trade marks."*

*"She deserves compliments, too, for having the good sense to secure The Polka Dots and Lionel Blair — respectively the best harmony group and dance man in Britain today."*

*"Add an open purse approach which allows guests like Peter Sellers to be snared and the Stafford series seems set to send Saturdays merrily singing past."*

—James Green,  
London Evening News and Star

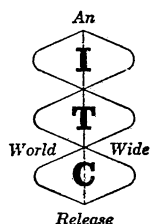
## "THE JO STAFFORD SHOW: SHAPED FOR HIGH RATING"

*"First of 10 one-hour spectaculars, pre-filmed at the local Elstree studios, 'The Jo Stafford Show' made a sparkling entry into the fall schedule and shaped for a high rating. It stood comparisons with the best packages from the U.S. without wilting, and moreover Bill Ward's production touches were notably inventive, giving the format a high gloss and undisputed class."*

*Promised for the skein is a host of star guests, ranging from local celebs like Roy Castle, Claire Bloom, Kenneth More, Robert Morley, Stanley Holloway, Harry Secombe, our own choir of Westminster Abbey and Benny Hill to Bob Hope, Ella Fitzgerald, Rosemary Clooney, Mel Torme, Edd Byrnes, Peter Lawford and Peggy Lee. Chief guest of this one was Peter Sellers."*

*"Miss Stafford's principal vocal segment was a romantic songalong, all delivered with creamy poise."*

—Otta,  
Variety



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# SYNDIE'S 'OPTION ME A TIME'

## Swezey Alarmed Over B.O. Smashes Destined Some Day for TV Stations

Washington, Nov. 7. Everybody picks on television but winks at film makers who are casting moral inhibitions to the winds in shaping sex-laden "box-office smasheroos."

So goes the plaint of Robert Swezey, director of the new NAB Code Authority, who conceded there's no percentage in criticizing rival media as an excuse for one's own faults. Nonetheless, he felt constrained to say:

"I am interested to note that, while broadcasting is being lambasted on all sides for its alleged program excesses, the motion pictures seem to me to have given up virtually all pretense of self-restraint without occasioning any noticeable public resentment and censure."

Swezey, in a speech prepared for the North Carolina Assn. of Broadcasters, said that telecasters will be obliged to pay increasing attention to the quality of motion pictures morality. Current b.o. "smasheroos" will some day be offered to tv. He explained:

"The morals and mores of real motion picture production have long interested for broadcasting. Not only are radio and tv carrying considerable motion picture advertising, but it is to be assumed that, before long, we will be offered some of these 'smasheroos' for tv exhibition."

Stressing he had no intent of diverting attention from the shortcomings of his own industry, the NAB exec averred:

"In terms of performance, I think broadcasting stands up very well when compared to other media likes newspapers and motion pictures. But that sort of comparison never gets one anywhere. As a business affected with the public interest, technically at least, we have a higher degree of responsibility and, moreover, there's never been any merit in implying that other fellow's inadequacy, mediocrity or immorality is an excuse for yours."

For Songsmith  
**Jack Yellen**  
traces the evolution of songs and songplugging from yesterday's vaude to today's technique in his personal saga

**Evolution Of  
Tin Pan Alley**

\* \* \*

another interesting feature  
in the upcoming  
**56th Anniversary Number**  
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**VARIETY**

Plus other statistical and data-filled  
charts and articles.

## '87th Precinct' To Brit. Wales TV

London, Nov. 7. A major innovation in program sales to British television has been introduced by NBC International (Great Britain) which has sold U.K. rights to "87th Precinct" to a regional commercial outlet.

The series has been picked up by Television Wales and West (TWW) the company in which NBC has a management consultancy interest, and this is the first time that a major program skein has been offered outside the "big four" British commercial tv networks.

Bryan Michie, TWW's program controller, is slotting the series for a late night Saturday show, starting in the New Year, but also finds himself in the unique position of having a top-ranking American show to offer to the major companies, as well as to all the other seven-day regional program contractors.

Though there have been many cases of top Yank shows going to the regional webs, usually after they've failed to find a networking niche with the majors, the "Precinct" deal creates a precedent inasmuch as the Welsh outlet was offered priority, and now has to negotiate its own terms with the majors. In the past, it has always been the other way around.

## 2 More Stations Put on FCC Alert

Washington, Nov. 7. Federal Communications Commission, pushing its crack-down on errant broadcasters, has wielded its big stick against two licensees.

One, a Leland, Miss. AMer was given a one-year-only license renewal for failing to live up to its programming promises. The second, a Cranston, R. I., FM outlet was ordered to show cause why its license shouldn't be revoked for possible technical and financial violations.

Miss Ark Broadcasting Co., operator of WESY, Leland, Miss., was told in a letter from FCC that the variance between programming promise and performance was such to justify the conclusion that it "failed to exercise the degree of responsibility which the Commission has a right to expect of its licensees."

The station was also criticized for its spot commercial proposals which FCC said raised the question of whether there would be too many interruptions. Commissioners T. A. Craven and Rosel Hyde dissented from the action.

The Neighborly Broadcasting Co., Cranston, R. I., licensee of WLOV (FM) was directed to show why a hearing should not be held (in Providence) on the issue of revoking its license. The outlet, FCC said, "appears to have failed to take corrective actions after being informed of various technical violations, to have made certain misrepresentations, either operated with reduced power or was silent more than 10 days . . . willfully and repeatedly violated or failed to observe specific rules, and may not be financially qualified to operate the station."

## N.Y. AND L.A. SALES ON 'DANGER MAN'

"Danger Man," off-network entry of Independent Television Corp., has been sold in N.Y. and Los Angeles. Series in syndication includes 15 episodes which weren't telecast during the CBS-TV run, "Whiplash." ITC's first-runner is now in 111 markets. New deals include WLW-D, Dayton, O.; WEHT, Evansville, Ind.; and WESH, Orlando, Fla. Sales on another first-runner, the kiddie series "Supercat" include WDEF, Chattanooga; WNEB, Binghamton, N.Y.; WDBJ, Roanoke - Lynchburg; KOMO, Columbia, Mo.; and WHAS, Louisville, Ky. "Supercat" market tally is reported at 71.

During the past week, John A. Chambers and Jeff Davids have joined ITC's central division as account execs.

## 'Everglades' Sales

Pay-Less Self Service Shoes, a Texas chain, signed two Lone Star markets for Ziv-UA's new "Everglades" series. Markets bought by the shoe chain are KTV, Corpus Christi, and KTBC, Austin, bringing the market roster to 82.

Other "Everglades" sales include A&P Food Stores, KIRO, Seattle; Hartz Mountain Products, KDKA, Pittsburgh; WATE, Knoxville; WLWI, Indianapolis; KSLA, Shreveport; WKTV, Utica; WCCA, Columbia, S.C.; Montgomery, Ala.; and El Matamoros Restaurant, KTBC, Austin.

## WILL FCC ACTION BUOY VIDEOPIXERS?

Option time, bane of life in syndication for years, now is assuming the proportions of a magic phrase. Switcheroo is being triggered by the Federal Communications Commission, as evidence collects that the FCC might rule out option time as against the public interest, or at the very least whittle down the power of networks to command time from their affils.

End of option time as currently practiced might not be the boon to the depressed syndication biz, as forecast by some. The move, though, would have a buoying effect on market-by-market selling.

Decrease in the number of first-runners in the current syndie market is largely blamed on the inability of syndie shows to command decent time periods. Not securing a good prime evening slot is another factor in driving out many regionals from the sponsorship of first-run syndie product. Whole effect of increased network programming, daytime as well as nighttime, has been to diminish the pool of available time for syndicated product.

Oddly enough, the boost in network programming, has occurred despite the FCC ruling which decreased network option time in the broadcast periods from three to two-and-a-half hours. That ruling, according to the charge of some syndicators, just proved a legal fiction. Affil contracts read two-and-a-half hours to comply with the FCC ruling, but the network nighttime feed of 7:30 to 11 p.m. continued with no change in the affil lineup because of the ruling.

Move, if and when, of the FCC to abolish or dilute option time is considered to be, among other things, an effort by the FCC to stimulate local programming, be it pub affairs, news, or entertainment. Many stations, though, are held to be hardly equipped to handle all demands for local shows. There's where the syndicator could come into the act with strength.

It's known that one major house, now out of the first-run race, is considering a high budgeted entertainment series. If and when the FCC moves against option time. Thinking is that if major markets are opened for prime evening time slots, the syndie field then could afford upped budgets and a boost in standards of entertainment. Syndicator referred to already is sampling a number of agencies and advertisers with a blueprint of his projected effort.

Another area which might be opened up considerably with a significant change in the option time situation is that of syndicated specials. David Wolper, in the field of pub-affairs, and one-shot of David Susskind and ABC Films' "Nat King Cole" are indicative of what could be done.

Traditional action adventure syndie fare also would have a better chance, it's held, if local tv programming schedules aren't bound as they are today with increased network programming feeds.

As one syndicator put it: Talk of the end of option time isn't all "blue-sky" fantasy for the biz; it would represent real possibilities to change the depressed atmosphere surrounding the biz.

## Spain Telepix Bid For U.S. Markets

Madrid, Nov. 7. Spain's most ambitious move to establish a foothold in the Spanish-language television market is in progress this week as Movierecord chief Jo Linten and Moro Studio execs Santiago and Jose Luis Moro open the first stage of an extended trip to North and South America, with the inauguration of Movierecord offices in New York.

Initial Movierecord-Moro assault is to demonstrate two Castilian pilots and a filmed version of their 90-minute live variety show "Gran Parada" to Yank sponsors of Latin American programs and to tv distributors active below the Rio Grande.

Subsequent Gotham phase is expected to produce a close association with Terry-Tune filmmakers. Stories, characters and sales of these short features will be handled in New York, while physical production takes place at Moro Studios in Madrid.

Junket to Hollywood is related to their expansion into credit and end title production for Hollywood films—a new departure based on an off-and-running start in this medium for Spanish features.

From Hollywood, the trio heads south for huddles with Emilio Azcarraga of Mexico's Televisivon Fernando Eleta, ABC man in Panama; Amable Espina of Radio Caracas TV and Goar Mestre, former Cuban tv chief who now heads a camel out of Buenos Aires to develop Spanish-language outlets, talent exchanges and reciprocal inter-programming.

Somewhere along the line, Linten and the Moro Brothers will negotiate with TSYA, a Miami-based major tv distrib for Latin-America, to unload their concept for open end spot commercials, flexibly conceived to meet the needs of advertisers in the middle and lower-fee brackets.

## ATLASS S.F. STATION FINALLY MAKES IT

San Francisco, Nov. 7. Most AFTRA members are going through NABET's "informational" picket line at Frank Atlass' newly acquired KKHI and as a result Atlass got station on the air for the first time last week, a fortnight later than planned.

Pickets were established in mid-October in NABET effort to get Atlass to rehire dozen men who lost jobs when station, then owned by Sherwood Gordon, folded and was sold to Atlass. New owner points out he has no NABET contract.

Federal Mediation and Conciliation Service has been called in on beef, but so far no progress toward settlement has been made. Atlass says NABET is "still presenting its same old demands."

## Looks Like FCC Means Business On GE, Westinghouse Station Licenses

Author-Comedian  
**Jack Douglas**  
has an offbeat dissertation on (are you ready?)

**Faith**  
\* \* \*

one of the many interesting  
features in the upcoming

**56th Anniversary Number**  
of  
**VARIETY**

Plus other statistical and data-filled  
charts and articles.

## General Electric and Westinghouse have some more cliff-hanging turns to do before the suspense drama being staged by Federal Communications Commission over their broadcast license renewals runs its course.

FCC broke official silence on the issue for the first time last week after many weeks of backstage deliberations, and the word was harsh for the two big electrical equipment makers.

In virtually identical letters, the Commission told the firms that a "serious question" had arisen in connection with their renewal applications as result of their antitrust records. More information about their past broadcast operations "in the most detailed form" as information on their organizational structures and lines of responsibility were demanded in the strongly-phrased missives.

The letters, sent by action of six members with Commissioner Robert Bartley absent, described the so-called Philadelphia antitrust cases in which some execs were jailed in these words:

"The numerous violations to which you pleaded guilty were of recent vintage, flagrant and based on persistent unlawful acts over a period of time."

Continuing, the Commission said: "In such circumstances, a heavy burden of proof is imposed on the applicant to show he is qualified to operate a broadcast station in the public interest."

In its call for more information, FCC said: "First we require that you submit, in the most detailed form, information as to your broadcast operations since the date of the last renewal—and any other information—which you feel constitutes 'countervailing circumstances' or 'other favorable facts and considerations that may outweigh the record of unlawful conduct and qualify the applicant to operate the station in the public interest.'"

FCC went on to say that it was concerned that in light of the antitrust record "whether your corporate policies, procedures, and organizational structure are such as to assure proper discharge of the responsibility of top management for operation of the broadcast stations in the public interest."

Commission noted that top officials of the firms have stated they were unaware of the "flagrant and long-continuing price-fixing violations" involved in the case. It said: "The Commission is concerned (Continued on page 54)

## SG's Big Sales On Late-Make Movies

Three tv stations have lately inked for big groups of Screen Gems' post-'48 feature films.

WREC, Memphis, took on 450-odd full-lengthers for the outlet's latest movie formula. WTVT, Tampa, bought 318 features, and KCPX, Salt Lake City, bought a "large group" of undisclosed pegs to use for a once-weekly prime time feature film slotting. (Next year the SLG station will do a prime-time feature every night).

Largesse consumption of late-make features seems to indicate a growing trend by local tv outlets to build up large inventories. For instance, in just the case of Screen Gems sales, other stations packed recently for libraries of no fewer than 275 pix and as many as 425.

WKYT, Lexington, Ky., bought 425; WEAU, Eau Clair, Wis., took 310; KXTV, San Angelo, Tex., has 405; WHG, Panama City, Fla., bought 300, and WALB, Albany, Ga., also has 300. WBAY, Green Bay, Wis., bought 275.

All of the deals include the basic SG feature group of 210 post-'48 Columbia films, plus several Universal and Col pre-'48 titles.

## Judith Resnick As Aussie Aide in N.Y.

Judith Resnick has been appointed tv film clerk in the N.Y. Australian Broadcasting Commission office. She will handle all current and future inquiries pertaining to film purchases, as well as outgoing and incoming shipment of films.

Appointment of Mrs. Resnick ends an erroneous report that the Australian Broadcasting Commission's film procurement office in N.Y. will close down. Previous film procurement officer, David Stone, has departed for Australia to assume a more important post with the commission.



*women love to be wooed in the daytime!*

***And on NBC Daytime you can woo them in more ways than one!***

That's why it works so well for such a wide range of advertisers. NBC Daytime flexibility accommodates individual needs and budgets. For example: Mounting a sales drive for a specific product? Follow the lead of Bon Ami. Use one or more of NBC Daytime's double crossplug shows, where the commercial pattern is designed to reach the widest audience. Each quarter-hour you sponsor provides commercial exposure on three different days. That way, your impact is spread to a maximum number of unduplicated homes. Want to create a dramatic promotion? Get the most excitement for your dollar with a short, concentrated burst on NBC Daytime. A paper products advertiser tried it. They used 12 different shows in a 30-day schedule. Result: 180,000,000 commercial





impressions and a rousing campaign that captured dealer support throughout the trade. Interested in prestige and public service identity? NBC created a series of daytime specials for women that was greeted with wide acclaim. Purex is the sponsor. And now General Mills and Bristol-Myers identify themselves with the nation's news-leadership network by sponsoring NBC News Day Reports during the daytime. Do the greater part of your sales come at a particular time? Reader's Digest uses announcements once a month to publicize its new issue. Choose a pre-buying peak promotion or a year-round campaign. Reach the 70 top markets or a full lineup of 170. NBC Daytime flexibility makes almost anything possible!

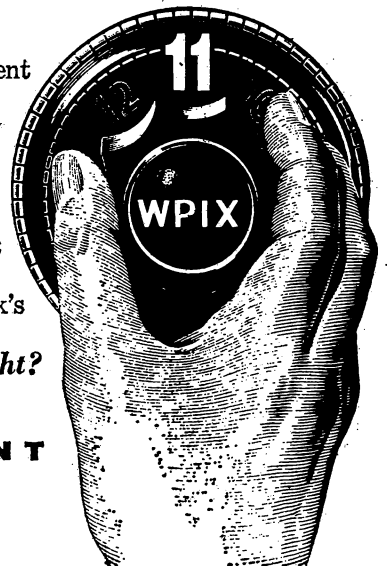
***NBC Television is leader in the daytime!***



local  
delivery



WPIX-11 services New Yorkers by delivering local news and special events with consistent excellence and dependability—as attested to by our six Sylvania Awards, two Emmy Awards, the Headliner Award and the DuPont Award. Over the years WPIX-11 has been the only New York Independent to provide live television news on a regular basis as part of its service to the community. One more important reason why WPIX is New York's prestige independent. *Where are your 60 second commercials tonight?*



**NEW YORK'S PRESTIGE INDEPENDENT**





# Lady

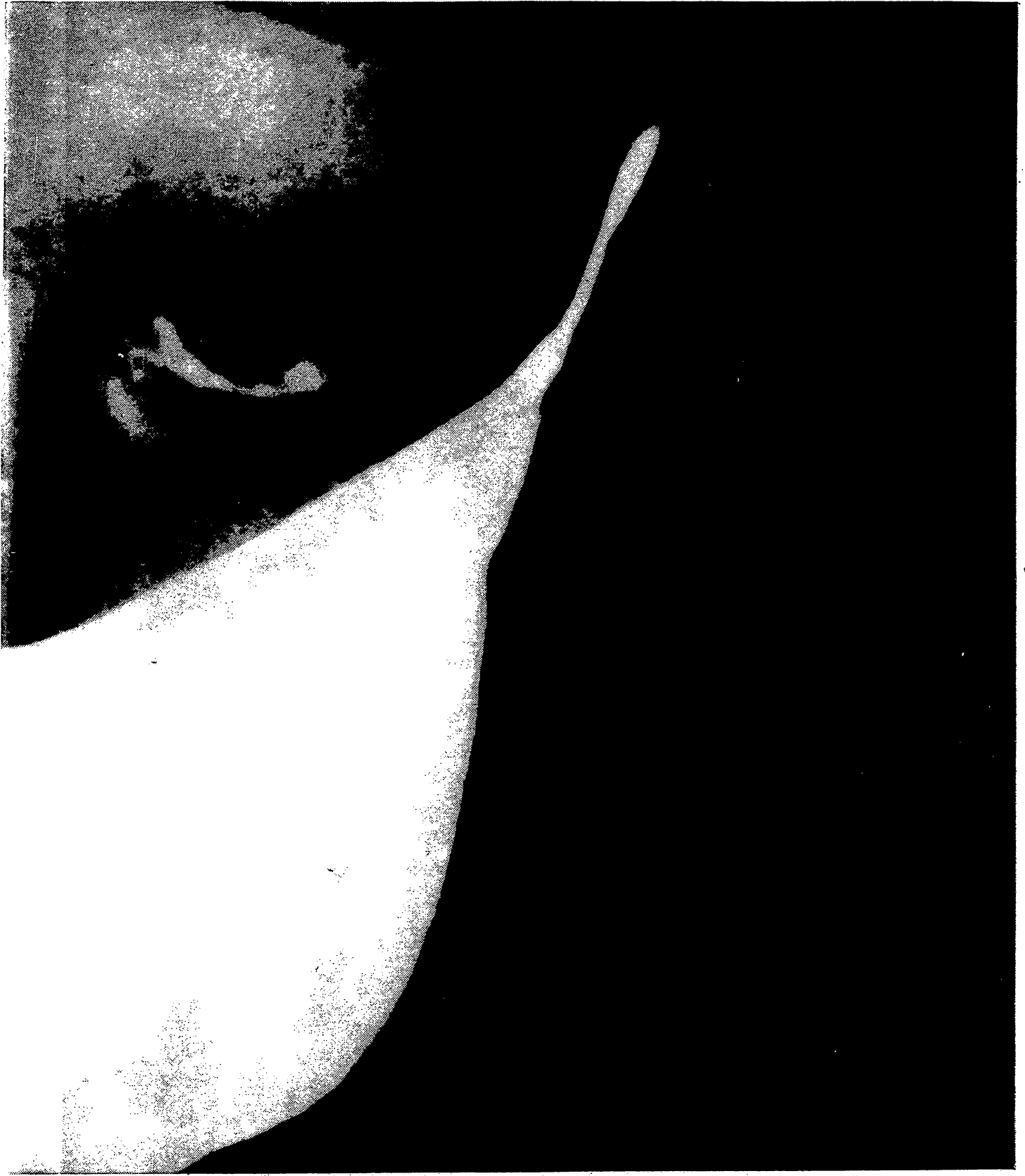
Ben Casey, M.D., now TV's big

If so many feminine hearts flutter so much faster on Monday nights, it's because Monday's the night Dr. Casey makes his house calls.

This understandably excessive palpi-

tation is cardiographed in TV Q's latest popularity report.\* It shows that Ben Casey (starring Vincent Edwards) now outranks all other shows with the ladies.

The program swings with men, too.



# killer.

gest attraction with women

TV Q's report also rates it best-liked of all shows—with everyone from 18 to 50. Speaking of ratings, the latest Nielsen† gives Ben Casey the highest score for all Monday night programs. And speak-

ing of Monday, it's now another ABC night. There sure is a doctor in the house.

**ABC Television**

†TV Report. Average Audience, week ending Oct. 29, 1961, Monday, 7:30 to 11 PM.



Drive your message home with "Breakfast Club," "Flair," "Sports" and "Special Events" on young adult ABC Radio. Sell those young families on the move. They're the ones who make the wheels go round—make your sales go up. So whether you're selling motor oil or salad oil, remember, it's ABC Radio with the highest percentage of young adults in network radio.\*

\*Call your ABC Radio Sales Representative for the facts.

CONSUMER EXPENDITURES	
Under Age 50	
Automobiles	70%
Gasoline, Oil	67%

\*\*Life Study of Consumer Expenditures.

**YOUNG ADULTS:  
BUY MORE GASOLINE  
BUY MORE OIL  
BUY MORE EVERYTHING  
AUTOMOTIVE\*\***

**ABC RADIO   
FIRST WITH YOUNG ADULTS**

# Blees: 'These Are the Fax, Mr. Cone'

Hollywood.

Editor, VARIETY:

May I respectfully ask for a little space to reply to Fairfax Cone's prominently-featured attack on "Bus Stop" in VARIETY. I am sure Mr. Cone would not have attacked the professionals who make the program, under circumstances which he knew would make it impossible for them to reply, without forwarding a complete text of his remarks, but obviously some mishap has occurred, as no copy of the statement has reached me. I thus reply on the basis of VARIETY's story, not so much for myself, but principally on behalf of the other talents who made the program.

The writer of the premiere "Bus Stop" was Sally Benson, and the director was Stuart Rosenberg. Their work was described by Mr. Cone as "the nastiest, ugliest show I have ever seen on tv."

Sally Benson is the author of "Meet Me In St. Louis" and "Junior Miss," and on the face of it I suppose I should have known better than to ask her to write a sensitive, emotional script. She is currently writing a screenplay for Walt Disney. I hope that Walt will not be as blind as I must have been, and that he will blue-pencil Sally's nasty, ugly dialog, which she cleverly slipped past me.

Stuart Rosenberg's major credit at the moment is the feature motion picture, "Question 7," a commercial success which is sponsored by the Lutheran Church. Mr. Rosenberg was selected for that assignment after most serious consideration, not only of his abilities and taste, but also, if you will, his morality. I am led to believe that the screening process was rather extensive, perhaps even as extensive as the processes Fairfax Cone himself must use to make sure his agency personnel meet his own exacting standards of behavior.

I produce "Bus Stop"; in my past there are many pictures I wrote which some might well call nasty or ugly. I merely call them flops. I plead guilty; I wrote them for money. The adjectives are perhaps relative; in wondering about what Mr. Cone might have meant by "nasty" and "ugly," I dug up some advertisements and some television commercials which went out under his imprimatur. Frankly, I think there are those who might describe that work as nasty and ugly or misleading, but if Mr. Cone wants to join me and admit he, too, did them for money, I will certainly understand.

If by "nasty" Mr. Cone is saying that a husband should not be shown on television offering his love to his wife, then "Bus Stop" is nasty. If by "ugly" Mr. Cone suggests he cannot imagine any dramatic situations in which adults might use the words "hell" or "damn," then indeed "Bus Stop" is by his definition ugly.

Well, that's show biz. Good luck to Mr. Cone on his side of the television fence, and heaven help us on ours. Robert Blees

# Gil Cates Deplores Status of TV Director in N.Y.; 'Getting Worse'

Television directors, with the exception of a handful of names who can call their own shots, have been reduced to the level of technicians compelled to turn out hack work in an increasingly mechanized media. According to Gil Cates, young producer-director of the ABC-TV daytime game show strip, "Camouflage," who also has done several dramatic shows in the past, the directorial fraternity in New York is now in a desperate plight. They have not been bothered by the New York-to-Hollywood transition that accompanied the shift to filmed shows but have been crushed by the termination of their authority on most of the remaining assignments in the east.

Cates asserted that the persistent interference of an agency personnel in the production of shows guaranteed an end result of mediocrity. "They are not interested in originality or quality," Cates said, "but only concerned with a director's skill in leading into a commercial with precise timing and with the properly cheerful tone."

Cates reported that the New York directors are not optimistic about the return to live television. "Every year," he said, "we have heard that video shows on film have had it, but every year the situation keeps getting worse. There are just no opportunities for directors in (Continued on page 67)

# Truman Tells National Press Club He Doesn't Dig Minow Philosophy

Washington, Nov. 7. The controversy over Federal Communications Chairman Newton Minow's programming philosophy has left former President Harry S. Truman unperturbed.

With Minow in the audience, Truman was asked at a National Press Club luncheon what he thought about Minow's ideas. "I don't know what his philosophy is," Truman replied. "What is his philosophy?"

Nobody filled him in and Press Club President John Cosgrove went quickly on to the next question. Truman, in his appearance before the newsmen (marking the 13th anniversary of his defeat of Dewey), pooh-poohed the efficacy of broadcasting in politics. In-the-flesh confrontations with the elec- (Continued on page 50)

# Lubell's ABC Deal

As part of its news department beefup, the ABC network has arranged for the services of Samuel Lubell, public opinion analyst, on a longterm deal. Lubell handled his first assignment last night (Tues.) in WABC-TV's coverage of the New York mayoralty elections which was furnished by the network's news department.

Lubell had been associated with NBC for many years in its various election result flashings.

# WRUL's Long Haul On a Shortwave; Black Ink on Tap

After almost 30 years of being the solitary and profitless pioneer in the area of U.S. commercial shortwave broadcasting, WRUL now looks as if it will hit paydirt territory next year. The station's revenue is now riding at a \$400,000 annual clip and, if the pace can be maintained, WRUL will finally be in the black at the end of 1962.

In view of WRUL's contribution to projecting the image of the U.S. on the world scene, the station has recently received a virtual carte blanche from the Federal Communications Commission on extending its airtime. Broadcasting in Spanish and English on five different shortwave channels, WRUL recently went up to 140 hours last year when Metromedia took over the operation. Raif Brent, WRUL's prexy, said the FCC has "waived the rules" for the station in view of the type of job its doing.

That job, according to Brent, is to provide to world audiences "programming that they can get no other way." That comprises extensive coverage of news, public affairs programming, conversational seminars, occasional musical offerings and play-by-play baseball. Although one of the commercial handicaps WRUL works under is the lack of audience research on a global scale, it's estimated that over 20,000,000 shortwave sets are in circulation around the world.

A steady pull of around 500 let- (Continued on page 54)

# NBC PINS VEEPEE STRIPES ON THREE

Three men on the NBC-TV staff were upped Friday (3) to the vice-presidential level by the web's board of directors.

Two are in the NBC-TV sales area, one in standards and practices. Angus Robinson, director of central sales (out of Chicago) for the network, and Charles (Chick) Abry, a general sales exec in N. Y., got stripes. So did Ernest Lee Jahncke, who is head of the NBC Standards & Practices unit.

Abry, once ABC-TV eastern sales boss, and Jahncke, a high-level lawyer at the same network, have worked under NBC prexy Bob Kintner for a longtime, both at ABC and now at NBC.

Robert L. Werner was named exec veeep and general attorney for RCA at the last corporate board meeting. He came to RCA 14 years ago as a legal aide, and now also serves as a director of RCA Victor Distributing and RCA Communications.

Educator Dr. Carroll V. Newsum was elected to both the RCA and NBC boards of directors. Mrs. Everett Needham Case, elected last September as a member of the RCA board, was also elected Friday to the NBC board, succeeding Mrs. Douglas Horton.

Newsum, president of N.Y.U., fills the spot left vacant by the death of Walter Bedell Smith.

# Here's Hollywood Getting Jan. Heave

"Here's Hollywood" is being cancelled officially by NBC-TV in January, and the 4:30-5 p.m. strip will be replaced by a new Bill Cullen-fronted audience participationer.

The Cullen stanza is tentatively tagged "Music Match."

This is the third daytime change planned by NBC-TV in January. First change definitely confirmed was the replacement of the 3:30 p.m. "From These Roots" by another soap, "Five Daughters." Also firm now is the end of "It Could Be You" at 12:30 p.m. "You" slot will be taken by "Truth or Consequences," which in January will shift from noon anchorage. The noon slot will go to Art Stark's new panel stanza, "First Impressions."

# CBS STICKS WITH 'GAME OF WEEK'

CBS-TV's "Game of the Week" will be around next season when the "play ball" cry goes up in mid-April.

Web, though "in an economy move for the Saturday and Sunday baseball events, won't have no standby games if the selected big league tilt is rained out. In prior years, web had a standby crew ready in another city; if the scheduled game for one reason or another didn't come off.

Falstaff, via Dancer-Fitzgerald-Sample, has picked up half-sponsorship of the weekend series of games. Web feels sure that other sponsors will be lined up before the start.

Dizzy Dean will return for the eighth season and Peeewe Reese for the third season, as the tv sportscasters. As in previous seasons, the weekend games will not be seen in big league cities, nor in minor league cities, when the minor league teams are playing there.

# Natch, He's Got a Book

Washington, Nov. 7. Marquis Childs, St. Louis Post-Dispatch Washington columnist, was the happy victim of television overexposure Sunday (5). He was on three programs for a total of two hours and 45 minutes.

It's not expected to hurt sales of his novel about diplomacy, "The Peacemakers" (Harcourt, Brace & World). Childs was a panel member on NBC-TV's half-hour "Meet the Press," was interviewed locally on WTTG-TV's "Mark Evans Show" for 15 minutes, and wound up with a two-hour stint on Metropolitan Broadcasting Corp. "Open End" with David Susskind.

# B'cast Promotion Assn. in N.Y. Meet Rejects a Radio Counterpart of TIO; General Conclusion: 'Who Needs It?'

## Berle's Bifocals

For the first time a telefilm is being offered up for Oscar consideration. It's the Dick Powell Show entry of Oct. 24 starring Milton Berle, "Doyle Against the House," with the Four Star prexy listing Berle's thesping outstanding enough to warrant such consideration.

In fact Powell is doubling-up on his enthusiasm, naturally also registering Berle's performance for Emmy honors.

In these times of the organization man, the station promotion execs were sounding very independent at the annual seminar of the Broadcast Promotion Assn. in New York's Waldorf Astoria this week.

Subject of a workshop session was: "Does Radio Need an RIO (Radio Information Office) similar to tv's TIO?" Answer from both panelists and rank and file attending was a resounding "No."

Moderated by Robert Chynne, sales promotion director of WHDH, Boston, the panel speakers were Jay Barrington, assistant to general manager of WDAF, Kansas City; John Gilbert, veepee and general manager of WXYZ, Detroit; and John V. B. Sullivan, veepee and general manager of WNEW, New York.

Sullivan and Barrington came out flatly against the idea of industry-wide promotion or a propaganda arm for the air medium. Neither felt the divergent interests of the country's 3,800 radio stations could be served by such an organization, that "image building" was a job to be done independently.

While criticizing the infighting in the radio industry—the constant selling against the competition—Gilbert also figured the job of overall promotion was one that an industry organization really couldn't do.

The speakers were seconded unanimously from the floor. Storer Broadcasting's Chick Kelly summed it up, citing the orgs his group already belongs to—NAB, RAB, TvB, BPA, TIO and NAB radio and tv codes—and asking "who needs another industry association?"

In other conference biz, the BPA announced plans for a traveling world communications exhibit in the fashion of the Good Ship Hope, U. S. traveling hospital ship. Org's first veepee Donald B. Curran, promotion director for ABC o&o's, said, "It's our desire to create better understanding of existing communications facilities and, in effect, to sell the world on communications. We shall reach all nations of the world with these latest broadcasting realities and hope to stimulate a desire in nations to equip themselves for worldwide communications participation."

Ship will carry most of the modern radio and tv equipment including channel and frequency transmitters and portable power units.

Besides the Monday session on a RIO, BPAers held panels on station image building with Don Curran of ABC Radio moderating; saw the TIO presentation, "Television USA," heard ABC's news topper James Hagerty at luncheon (see separate story); and sat in on separate sessions defining market data required by ad agencies from various-sized markets. KYW's Mike Rupee headed up a session on (Continued on page 52)

# NBC to Abandon Ziegfeld Theatre, One Legiter Left

NBC-TV will be giving up its hold on the Ziegfeld Theatre, on New York's Sixth Ave., in precisely a year. Some months back the same web let go the Hudson Theatre after a long association, although it still holds onto the Colonial on upper Broadway.

Web let its option with owner Billy Rose lapse last week, which means the present five-year contract on the Ziegfeld will end on Oct. 31, 1962. The tv history of this famous former legiter dates back to the days when Com. David Sarnoff himself evidently got involved in order to build major color facilities for NBC-TV.

Before letting the option lapse, however, the NBC brass went to Perry Como and J. Walter Thompson, ad agency for Kraft, the Como sponsor on NBC, because Como emanates on Wednesday nights from the Ziegfeld and, indeed, is the only NBC personality using the theatre presently. Webb brass promised the star and the sponsor both that Como could have the major Brooklyn color facilities if he wants it next year—provided he returns again; or, if that was not satisfactory to Como, the network guaranteed to develop Studio 8-H at 30 Rockefeller Plaza into a color operation equally replete to the Ziegfeld, with seating for a large audience, full color chains, etc.

Ziegfeld owner Rose reportedly asked for a large hike in payments on the Ziegfeld and again wanted a five-year deal. NBC didn't want to make a longterm firm commitment, it's understood.

"Price is Right" comes from the Colonial, the remaining NBC theatre. What the future holds for the Colonial is not known.

# GRANT TINKER'S NBC PROGRAMMING SLOT

Grant Tinker has quit Benton & Bowles ad agency to go with NBC-TV as a general program exec under departmental chiefstain Mort Werner. Tinker will head up program development for the web, a job that has not had a fulltime since Gene Burr gave up his vice-presidency at the web several months ago.

It's likely that Tinker will eventually get a stripe to accompany his new post at NBC-TV.

Tinker gave notice early last week to his B&B boss Lee Rich. The new NBC-TV man has been veeep and director of programming at the agency for two years. He once served as operations manager for NBC Radio, but that was before a five-year hitch with McCann-Erickson.

# Kaselow's MBS Show

N. Y. Herald Tribune Madison Ave. columnist Joe Kaselow will bow with a network radio weekly series Sunday, Nov. 19, on the Mutual Broadcasting System. Title of the show, to be aired Sundays from 2:35 to 2:45 p.m., will be, "About Advertising—Joseph Kaselow." He'll cover the ad biz in consumer terms and beyond. Madison Ave.

# B'cast Promotion Men Hear Hagerty Plea To Help Bridge Info Gap

ABC News boss James C. Hagerty called on 700 members of the Broadcast Promotion Assn. on Monday (6) to assist "in bridging the information gap that exists in our industry." He felt that viewers preferred "cops and robbers" to the large amount of qualitative news and informational programming being put out nationally and locally by telecasters.

"You can plug (news and informational programs), as you plug entertainment programs," Hagerty told them. The BPA teamed up with the Radio & Television Executives Society to throw the luncheon at which Hagerty was guest speaker. It was one of the RTES News-maker series.

Hagerty felt that the broadcasting industry can lead in stemming "the growth of radicalism in the United States."

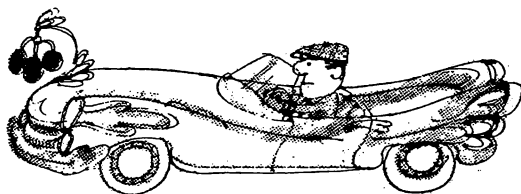
He said that America fails to pay (Continued on page 52)

## Off-Beat and On-Target

It's too bad the uncontrollable type of installment-buyer isn't as hilarious a subject as the comic strips have made him out to be. If he were, he could at least laugh all the way to the poor-house.

The fact is there's precious little laughter in the plight of any credit-crushed family that doesn't know where its next payment is coming from.

One such brooding brood—from a Washington, D. C. suburb—will be telling its story on next Wednesday night's "David Brinkley's Journal." With an annual income under \$6,000, this family now finds itself about \$6,000 in debt (aside from the obligations of a \$12,000 mortgage). "I guess," the woman-of-the-house will explain to viewers, "we were neon-signed to death."



In examining this serious, all-too-national

problem—he calls it "the high cost of prosperity"—commentator Brinkley will be hitting at the *abuses* of credit buying and not the practice per se.

Yet, it's dollars to deferred doughnuts that certain hypersensitive quarters will respond to the show with the charge (no pun intended) that David has maligned the whole institution.

**THE ACCUSATION** would be no wilder than the scatterings of hurt feelings that have followed other editions of "David Brinkley's Journal." From Florida's Cocoa Beach came the complaint that the show's essay on the honky-tonk, carnival-like side of that town was a slur not only on Cocoa Beach but against the dedicated missile program at adjoining Cape Canaveral. It was, of course, neither. It's fairly plain to any viewer, we think, that no missile was ever planned, built or launched by a cabaret singer.

No more relevant was the objection of Grosse Pte., Mich. to the program's "crime-does-pay" feature of three weeks ago, in which NBC cameras took viewers on a tour of several hoodlum-



owned homes in that otherwise respectable community.

We can see where no decent family would enjoy having the TV spotlight turned on the unsavory backgrounds of a few of their neighbors. But facts are facts, and we still have the film plus several items of smashed recording equipment to remind us of our visit.

**UNUSUAL A SHOW** as it is, "David Brinkley's Journal" is not one to go off half-cocked. With all the wordage that's been written about David's engagingly sardonic approach, it's sometimes overlooked that he's also one of the most *responsible* journalists on the American scene today.

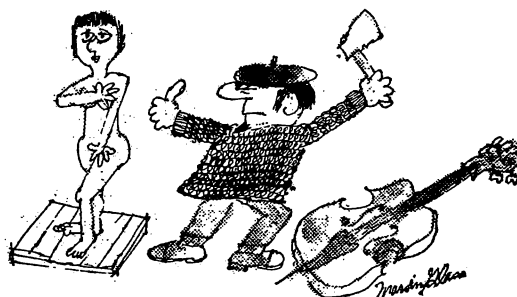
In addition, the program's staffers—headed by Ted Yates, Stuart Schulberg and Bob Asman—make up as gifted a team as has ever been assembled for a public-affairs series. What's more, in producing this all-color, all-original-film show, they're given an absolutely free hand by the sponsors—the Douglas Fir Plywood Association and the Pittsburgh Plate Glass Company.

One of the surest and most immediate signs of the program's impact was a mash note written to NBC right after the premiere by movie producer Jerry Wald (movie producers, it should be noted, are not addicted to writing fan letters to TV networks).

Among the orchids in Mr. Wald's spontaneous, two-page tribute: "Please tell David Brinkley I was stunned by his brilliant opening show... he avoided, with meticulous care, the spirit of

imitation...not only intelligent, but a rare commentary on the world in which we live...the biggest step forward in TV reporting I've seen."

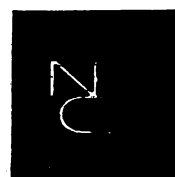
The exciting sessions of "David Brinkley's Journal" that followed the premiere have proved the opener was no freak. And viewers will continue to be fascinated, we're sure, by such items as tonight's sequence on the techniques of a Soviet spy in New York City and the forthcoming "biography of a tenement."




Brinkley will, of course, continue to explore the more frivolous aspects of our civilization as well. Sometime next month, for example, we'll be taken to Paris for a look-see at an artist who's launched an "art of fury" movement.

Swinging a bass fiddle over his head, the Frenchman will suddenly dash it—the fiddle, not the head—against a huge board in his studio. The fragments of the hapless instrument will then be nailed to the board, and the resultant "canvas" will be ready for a prospective buyer.

From where we're sitting, it sounds like the truly perfect gift for the man who knows everything about art but doesn't know what he likes.







DATE	BERVER	TABLE NO	PERSONS	CHECK NO.
		6	3	408052
1	Dr. Martin			-1.80
2	Bloody Mary			-0.90
3	Vichy Prose			-2.25
4	of laif Poudelaine			-5.75
5	Pharisee Margery			-4.75
6	Ph. of Capon Pariti			-6.40
7	Brunetti Lalouine			-2.40
8	Pami Tarse			-1.05
9	Wine Pomard			-6.00
10				31.30
11				-1.57
12				32.87
13	<b>TIP \$5.00</b>			
14	Alfred N. Ga... PAY ONLY THIS TOTAL TO 32.87			

Living it up...on nothing down

They are the kind of people who live on the edge... the excitement of the chase... the thrill of the hunt.

They are the kind of people who work hard... they are the kind of people who live on the edge... they are the kind of people who live on the edge.

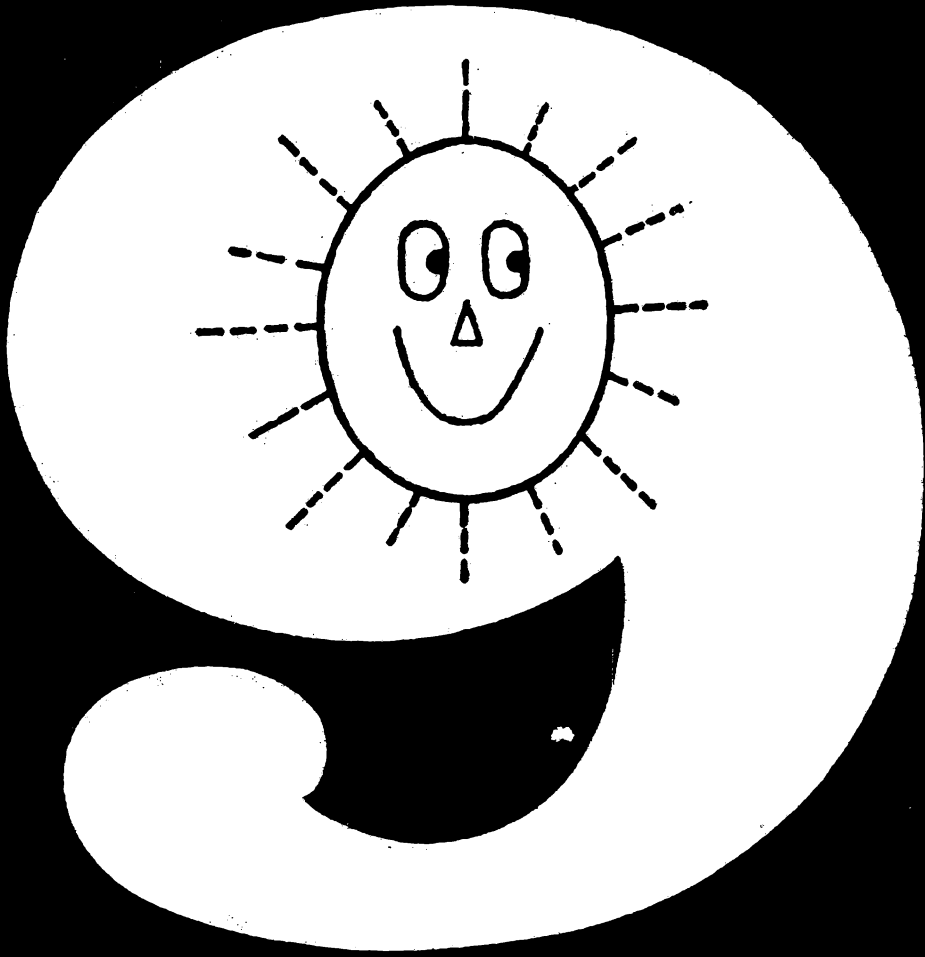
Booked — required by CBS New York... the other side... illuminating programs... of our economy... Philadelphia... Philadelphia... Philadelphia...

the silent member... the man... with sweat face... the CBS owned radio stations... with their... and skilled... to help you... those...

**THE CBS OWNED RADIO STATIONS**

- WCBS
- WBBM
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- KMOX
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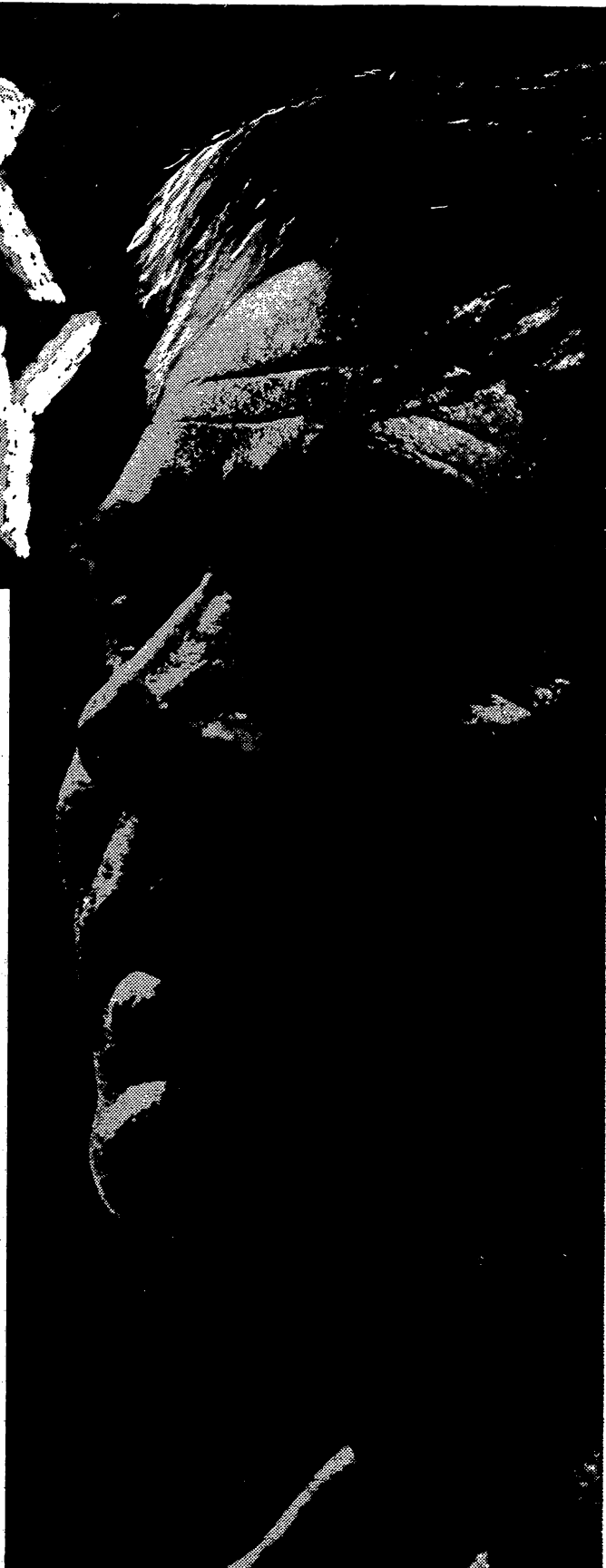


Chicago's dressed to the 9s

wgn-tv — chicago



# THE POWER AND THE GLORY



## LIFE

"The year's most searing and significant TV drama."

## TIME

"Television seldom has a big moment, but this week it had a great one in 'The Power and the Glory'. David Susskind has demonstrated again that he is responsible for some of the best material that has ever reached the U. S. television screen."

## Newsweek

"'The Power and the Glory' is TV's finest dramatic moment since Laurence Olivier did 'The Moon and Sixpence'."

*and joining in the acclaim...*

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N. Y. DAILY MIRROR • PHILADELPHIA INQUIRER  
WASHINGTON, D.C. POST • WASHINGTON, D.C. STAR  
BOSTON TRAVELER • CHICAGO DAILY NEWS  
CHICAGO DAILY TRIBUNE • LOS ANGELES TIMES

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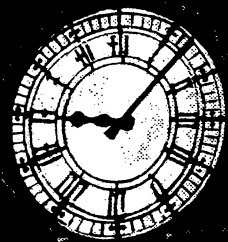
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**BRITAIN**  
**9.07 p.m.**



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 for  
 four years**

**DRAMA  
 WITH A  
 60 RATING**

Sunday after Sunday, seven minutes past nine, regular as tomorrow, for four whole years, far more than half of Britain's Commercial TV audience sat down and watched a play. Rating—average 60: program—Armchair Theatre: station—ABC TV of Britain.

**Armchair Theatre**, phenomenon of British TV, and ABC TV of Britain did it. A different play every week, same time, same day, national network, for four years. **Armchair Theatre**—a new conception of TV drama, an award-winning showground for Britain's young and brilliant playwrights, directors and actors. It needed courage to start it: it became a habit the British didn't want to stop. It's the sort of success Britain has come to expect from ABC TV of Britain.

**BEST OF  
 BRITISH TV**

**ABC TV  
 OF BRITAIN**

A Member of the Associated British Picture Corporation

# Garry Moore's Got a Secret

Continued from page 24

"I wish, I'd accept it. . . Hey, wait a minute, I'd probably drop on the floor and howl and kick." Rocking, beaming, Moore spoke to a group of the people around him, toward Kirby, Carol Burnett, Marion Lorne, producers Joe Hamilton and Chester Feldman, and the comedian Vinnie Bogert.

"But I saw you in a comedy skit on a recent show. You, no comedian."

"It was a straight part. The others had the comic lines."

"But there was a big song and dance number spelling your name and you were in it."

"Oh," he said, bouncing out of his rocker, "if two girls in the line surround me and guide me, I can dance." He glided across the room in a simulated walk dance. Otherwise? He looked to the heavens.

"You sang."

"Sang?"

Back into his rocker.

"When I hired Charlie McCauley to do publicity for me, I told him to keep me out of the columns. I don't want him to plant nonsense about me, that I've been at a certain club, that I made some joke about Khrushchev. All that is wrong. I never talk about my money in public. When people read about some comedian getting millions, they ask themselves while watching him, he's all right, but not that all right. Then, he's dead."

"My off-hours are spent completely away from show business. There's a whole world between New York and Los Angeles. I sail for relaxation and that's a world unto itself. Sailing buffs don't care who you are. You can't show your ratings if you're a lousy sailer. It's humbling."

The Tuesday night "Garry Moore Show" is now going into its third year on CBS-TV. It grew out of his Monday-through-Friday daytime show on the same tv web, which had an eight year run. He's host and emcee of "I've Got A Secret," the panel show now in its 10th year. In '59, Moore started a five-day-a-week program on CBS Radio. The 10-minute network

radio show with Kurby is still going.

"I have banker's hours," Moore replied to a question. He then tacked off his schedule which really boiled down to banker's hours, plus a week's vacation every fourth week.

"How come the rocker. Is it President Kennedy's influence?"

"I got this before Kennedy," a fellow by the name of Tom Saxe sent it to me. He's a former president of the White Tower who had a heart attack when he was 40. He gives rockers out to people who he feels are driving themselves too hard. I use this chair in a finale number each season, me and the entire cast rocking in a closing number."

as college grads and 274 as having done post-graduate work. Those having benefit of at least a high school education were reported at 1,079; grad school only, 52, and 90 were in the uncertain class. Complaints Branch concedes this breakdown, as some of the others, required a substantial amount of guesswork and deduction. Everybody who could put a noun before a verb apparently with reasonable spelling accuracy was credited with having a high school diploma, while those whose literacy was questionable were assumed to have gone to grade school. The unknowns were mainly the cranks whose writing were either illegible, irrational or both.

The occupational classification also involved some subjective judgments by the analyzer, but wherever possible, concrete evidence, such as authentic looking letterheads, were used as guides. This is the way the report broke down the wasteland respondents:

Housewives, 70; teachers (not counting college), 56; lawyers, 51; doctors, 50; ministers, 17; professors, 42; executives, 23; students, 22; businessmen, 15; realtors, 12; public relations, 11; retired, 10; editors, none; publishers, eight; broadcasting, six; salesmen, six; bankers, five; insurance, five; writers, five; accountants, four; and so on until there's listed one "President of National Assn. of Broadcasters," one plumber, one cantor, one PTA'er, one "Catholic Patriot" and, oddly, Geologists, 0. There were 1,845 unknowns.

Geographical distribution was not unusual, except for a disproportionate number from the state of Washington, which happens to be the home of Kenneth Cox, FCC Broadcast Bureau Chief. Fifty-one letters came from that state. New York had 778; California, 238; New Jersey, 154; Pennsylvania, 135, and Massachusetts 113.

## Men of Distinction

Continued from page 23

Edinburgh, Nov. 7. Plays which may be morally acceptable in the West End of London are not necessarily so in Scotland, according to the Scottish Broadcasting Council. It has made a plea here that tv networks to make sure that plays broadcast nationally are suited first for family viewing.

The Council, in its annual report, says: "A social atmosphere and standards of conduct which may seem to come naturally to the London West End stage are not always equally acceptable when they are introduced into the homes of the people of Scotland through sound and television receivers."

"The Council hopes it will prove possible to find more suitable material for Scottish listeners and viewers. In particular, it states its conviction that plays which appear to condone moral laxity should not be broadcast on Sundays or at any other time when family viewing or listening is general."

Report gives support to public criticism of moral standards as presented via televised dramas.

"Public organizations, the press, and individual correspondents," it states, "continue to criticize the moral standards and the abuse of alcohol presented in some British tv plays. No one will question the need for dramatic crisis and content, or pretend that the playwright's characters, or even his themes, must always point some moral lesson. Yet this Council is forced to agree that there is substance in the criticisms."

Greater output in local television programs is advocated by the Council.

Enugu, Eastern Nigeria, Nov. 7. A Vance Hallack was signed here as general manager of the Eastern Nigerian Broadcasting Corp., which is expanding its radio and tv operation. Halleck, an American and a former web tv producer, recently completed a similar overseas job.

Charles Michelson Inc., in New York, is acting as program acquisition rep for the Nigerian station headed by Halleck. It's both commercial and non-commercial in its format.

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## HALLOCK GETS NOD FOR NIGERIAN TV

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## Canada Radio-TV Stars To Tour NATO Bases

Toronto, Nov. 7. Canadian radio and tv stars will carry Xmas to Canadian servicemen abroad in NATO bases in Britain, France and Germany, according to joint announcement of the Canadian Broadcasting Corp. and the Department of National Defense.

Troops, to be directed by Kenneth Delziel, plane from here Dec. 4 for 15-day tour of 20 stage shows at nine military bases starting Dec. 6. The 18 performers will present "Hits and Mistletoe," recording one show for radio broadcast on Xmas Day over the CBC trans-Canada web.

## Scot TV Council Cites Formula On Moral Standards

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Greater output in local television programs is advocated by the Council.

## St. L. Public Library As 'You Are There' Sponsor

The St. Louis (Missouri) Public Library has bought CBS Films' "You Are There" for telecasting on St. Louis' educational tv station, KETC. It's believed to be the first time a public institution has ever "sponsored" a tv program.

The 65-program series was picked up for prime-time airing on KETC and a repeat broadcast during the day for public school in-class viewing to encourage collateral reading. The St. Louis Public Library, which put up the monies for the show, will use one "commercial" position to feature books pertinent to that evening's program. Remaining breaks will promote current exhibits, recent publications and general library affairs.

## Truman

Continued from page 30

torate via whistle-stopping is the way to get support.

Recalling his 35,000-mile whistle-stop marathon in 1948, the former President averred: "You can have all the radio and television you want, but if you want to have votes, you have to see the people."

Truman obviously didn't think much of the idea of the Great Debates, although he conceded that President Kennedy did a good job of besting Nixon. He said he preferred a forum such as the Press Club gathering and added: "You can't tell on tv whether the fellow is believing what he's saying."

Sen. Jesse Callahan—Norman Paul is the new local sales manager for KNTV here. He was formerly boss of KSJO Radio here.

## British TV Strike

Continued from page 24

Equity is seeking a new wage structure which would be based on the size of the audience, together with substantial increases in basic pay. The Independent Television Contractors Association described the demands as exorbitant and a compromise offer was rejected.

The Variety Artists' Federation, who have trailed behind Equity in this matter, delayed making their final decision until the Equity walkout was confirmed and confirmed that their members, too, would strike a few minutes after the Equity announcement.

A major factor in the dispute is the role of the other four unions which are grouped under the federated British Entertainments Union. They are the technicians, musicians, electricians and stage hands, and as a first step they have given a pledge to the actors and variety artists not to work with blackleg labor. Regional committees will be set up to keep an eye on program changes and substitute programs will be considered on their merits. Any attempt by the program companies to use "blackleg labor" will be resisted by the other unions in accordance with normal trade union principles.

One point which the unions intend to watch closely is the foreign quota. Under the gentleman's agreement made way back in 1935 between the Independent Television Authority and the unions, the maximum quota for foreign product was limited to 14%, or about one hour screen time per day. If in using substitute programs the networks use an excess of imported material, there will be an immediate clampdown by the entertainments unions.

Alarmed at the number of American stars and players imported by the Canadian Broadcasting Corp. this season, the Toronto branch of the Assn. of Canadian Television and Radio Artists carried a motion (135 to 65 of the 200 members who attended the meeting) urging a curb on U.S. talent.

No complaints re the CBC action were advanced by the ACTRA majority voters that American singers and actors are "international" and that Canadian stars—such as Lorne Green, Wayne & Shuster, Giselle, and Joyce Davidson and a score of others—were permitted to cross the border for mutual appearances on American and Canadian tv.

To work in Toronto, from which most of the CBC-TV shows emanate in Canada, an American non-member of the ACTRA must secure a work permit from the Canadian union, six of which entitles the American visitor to apply for membership in the Canadian group at a cost of \$60, plus an annual fee of \$15. (American talent, to date, rarely is called back by the CBC to appear six times).

Toronto dissidents also objected any reprisals from the opposite union in the U.S. (AFTRA) and criticized CBC producers and directors for hiring American singers and actors on the grounds that Canadian programmers were seeking jobs in the U.S., an obvious fallacy of the CBC's policy of hiring "international" name-draws.

Birmingham—Charles Grisham, general manager of WAPI-plus-tv, named Robert Williams local sales manager for WAPI Radio.

Big Wilson is reported to be brushing up on touch football for fall possibilities.

## Canada TV-Radio Union Votes Curb On Yank Talent

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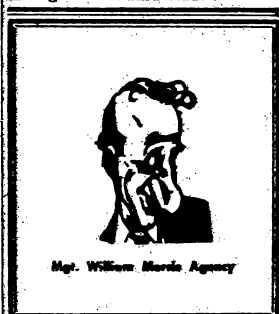
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### FANS' FAVORITE FUNNYMEN!

# 3 STOOGES

DALLAS 55% (aud. share)

CLEVELAND 50% (aud. share)

NEW ORLEANS 91% (aud. share)

Source: ARA, Sept., 1961.

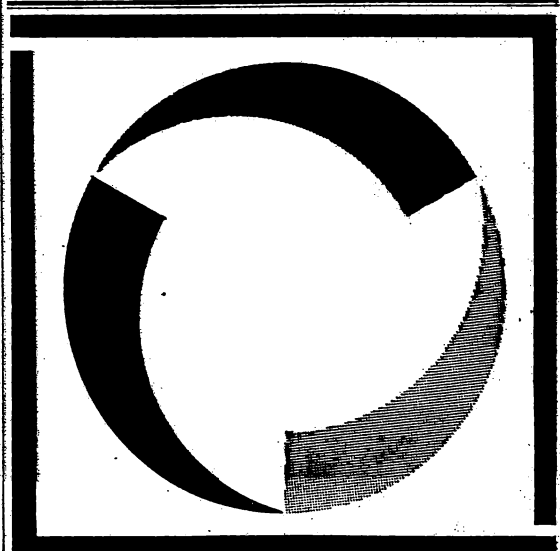
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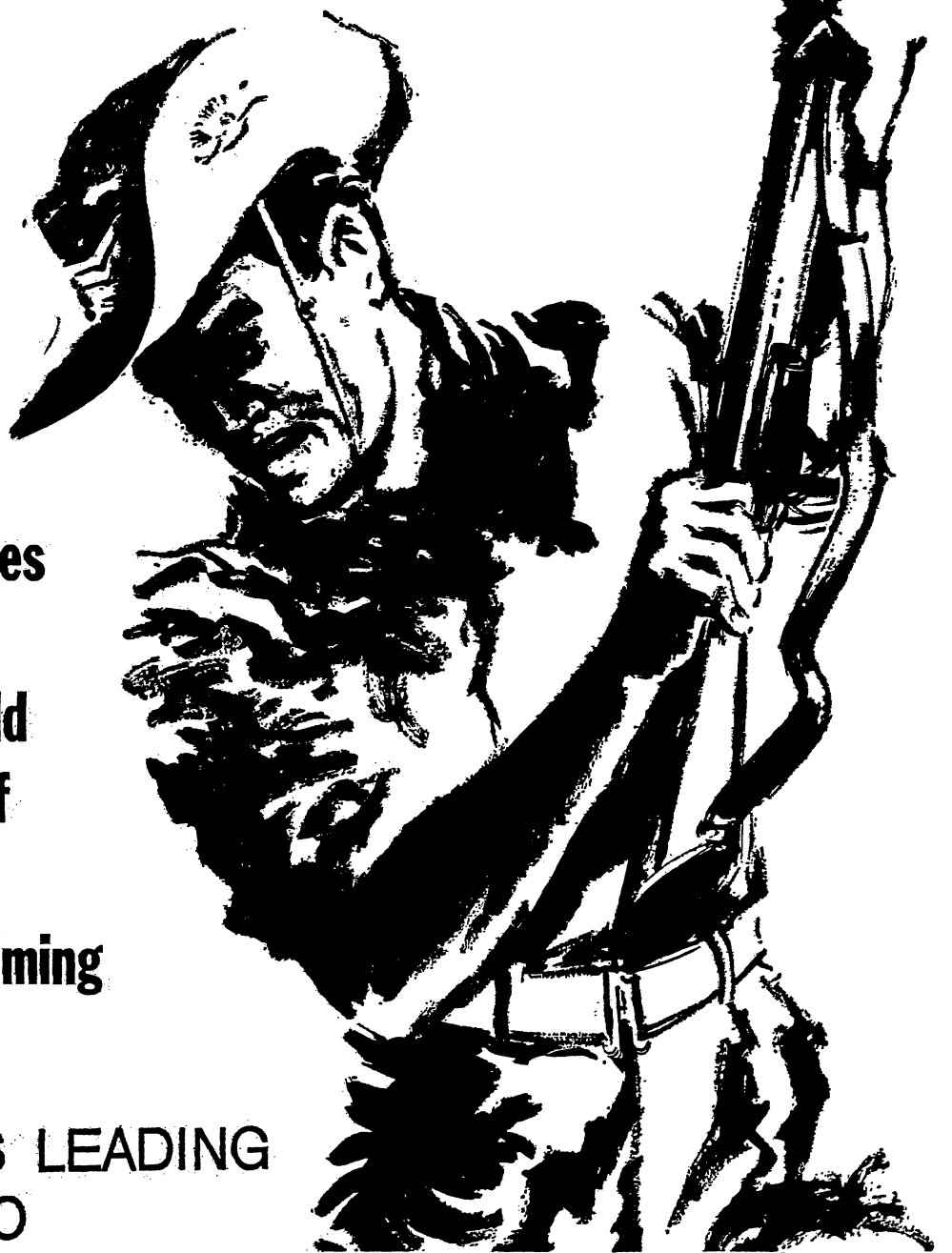
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# Television Reviews

Continued from page 44

the present importation laws are untain to the textile industry.

"Reporter's Notebook" is high quality public service programming and station's Dale Clark ties it in closely with personalities who are colorful and interested and have something to say that is of general interest to that segment of TV watchers who want to keep abreast of what's going on in the world.

Lucc.

**THE BOB DINI SHOW**  
With Ray Harris, Fentones (4) Joe Sinatra Trio  
Director: Leo Gilmartin  
Producer-Writer: Bob Dini  
30 Mins., Friday, 7-7:30 p.m.  
**CHEDDIES DONUTS INC.**  
WMUR-TV, Manchester, N.H.

This ABC outlet reaching the greater Boston area and northern sections offers the only show of this type in New England. Working along solid pop lines, 27-year-old Bob Dini, a Bostonian who has sung in nightclubs from Blinstrub's time, across the country, comes across the video screen in the tradition set by Como, heading a well paced and cleverly woven sonata. Dini is pioneering in the live local show gambit, and he moves in with a pleasant, well

paced, relaxing and entertaining half-hour.

Program opens with Dini, tall, personable youngsters, taking Cole Porter's witty verse and two choruses of "You're The Top"; seguing to "Sentimental Memories Are Made of This." He then brings on his "Campus Corner" spot, showcase for talented acts from the many college campuses in the area, four girls from Emanuel College, Boston, "Fentones," who give out with some nice close harmony. There's a bright stint by Joe Sinatra at the piano, who backs up Dini on his vocals.

Wearing a blazer, Dini sets a nice affinity with the college group, and proves his versatility with such offerings as "In the Still of the Night," showing his style tone and quality best. At the windup, he takes bits from 29 well-known theme songs from radio and tv, carbonizing Bing Crosby, Kate Smith, Rudy Vallee, Arthur Godfrey for nice effect. With plenty of video poise, and a fine feel for selection of songs and material plus distinctive style, Dini sells himself and his show in high style. Leo Gilmartin's direction was deft and production values were good. On Friday nights, this show is breaking ground on the local live show scene, of which there is a dearth, and bigger Boston TV stations could take a leaf.

Guy.

**OPEN HOSPITAL**  
With Dave Moore, Dr. Vera Behrendt, Dr. David Vail, others  
Producer-Writer: Jim Dooley  
Director: Roger Miller  
30 Mins., Thurs., 9:30 p.m.  
**TWIN CITY FEDERAL SAVINGS & LOAN**  
WCCO-TV, Minneapolis (tape)

"Open Hospital" is the mental institution with the unlocked door. A public affairs documentary produced by local WCCO-TV, CBS affiliate, this TV presentation dealing with such a hospital took viewers into one of the state's mental institutions at Willmar, Minn. It went behind the scenes and graphically revealed the compassionate psychiatric care of those formerly tossed into "insane asylums" with little thought of humaneness.

This documentary boasted skillful writing, producing and direction. It was calculated to (and did) provide much information about its subject and to hold interest compellingly. Much credit was reflected on producer-scripiter Jim Dooley, director Roger Miller and narrator Dave Moore for the way they handled their tasks.

Inasmuch as the subject of mental illness undoubtedly is of considerable concern for many people,

its coverage thusly via camera, interviews and general detailing must have enlisted numerous set-owners' attention and brought happiness to the program's sponsor, the largest of this area's savings & loan companies.

The modern day concept of mental illness and its treatment was shown by means of interviews with the patients and the hospital's superintendent, Dr. Behrendt, and the state superintendent of public affairs, Dr. Vail, shots of the patients and their pursuits and narrator Moore's explanations.

"Open Door" and "Door Unlocked" mean that many patients are permitted to dance, play games, walk and even attend a carnival outdoors when the weather permits, associate with each other, read books, work at various tasks and receive relatives and friends' visitors. The program brought out convincingly that the patients are treated like human beings. Also pointed out was the fact that the majority come voluntarily for treatment.

The documentary, all in all, made for enlightenment and encouragement — fare capable of reducing fears. It was a worth-while WCCO-TV contribution.

Rees.

**FOCAL POINT**  
With Bob Jones, narrator  
Producer-director: Zvi Shoubin  
Writer: Zvi Shoubin  
30 Mins.; Thurs., 8 p.m.  
WJZ-TV Baltimore (tape)

Second entry in the yearlong "Focal Point" series jointly sponsored by the Greater Baltimore Committee, Johns Hopkins Univ., WJZ-TV and Westinghouse Broadcasting was "People Who Care" an over-the-years look at the city, the people who lived in it and reasons why it has up to now been a "branch city" and never big time. The first half-hour segment, "The City," was a music and picture look at the metropolis, an introductory look at the town and a preview of what was to come.

"People Who Care" was a continuation of that introduction, went only a bit farther and with drawing, photos and a narration, presented a historical picture of a "slow" town ending with the warning that only "People Who Care" can keep the city from dying.

WJZ-TV had prepared viewers with publicity campaign pointing up the purpose of the project: an attack on metropolitan area problems and without this advance preparation, this second segment might have seemed almost pointless for the first 15 minutes or so despite the excellent use of drawings, the good camera work and the serviceable narration supplied Bob Jones who handled it in good style.

What was lacking was a crystallization of purpose at the beginning of the half-hour. What was needed was a word from Jones that this was the second of a series that will look closely and critically at the city and attempt to rouse an I-don't-care people.

Despite this omission though, "People Who Care" was a smooth and fluid piece of work, an indication that the project is in competent hands.

Ced.

## GERMANY TICKS OFF 500 COM'L TV SHOWS

Baden-Baden, Nov. 7. The South West German Television, headquartered here, marks up the celebration of its 500th commercial show on Nov. 10.

The station like the other German television outlets: allows spot commercials lumped together for about five minutes at the start and end of a half-hour show.

Coincidentally, the 500th production of the commercial program will be the same title as the first commercial show presented to the local audience on Jan. 3, 1958, called "The South West Magazine."

## Promotion Men

Continued from page 39

preparation of on-air announcements for radio, and WJZ-TV's Bud Vaden headed a similar workshop in tv.

On Tuesday, there was a session covering ratings with Jud Choler of KMOX moderating a panel including Julie Brown of Compton agency; Frank Gromer of Foote, Cone & Belding and Robert Boulware of FRC&H.

Also on Tuesday, trade paper editors had a chance to rap the flack in a session called, "Why I Didn't Print Your Last Story." Casey Cohlmla of WFAA headed a workshop on squeezing the most out of promotion budgets, and the first annual awards for On-the-Air promotion were handed out at luncheon.

Today's (Wed.) scheduled sessions include one on merchandising with Art Garland of WDY moderating; trade paper advertising with Chick Kelly of Storer moderating; and a critique of media efforts in consumer publicity area with Clayton Kaufman of WCCO at the helm.

## Hagerly

Continued from page 39

enough attention to itself in its news procedures, but instead "the United States and the Free World are talking about the Soviet Union and the Communist World." He wanted to know, on the other hand, who was devoting time to talking about the free world.

"We should constantly question ourselves as to whether we may be paying more attention than we should to Communist propaganda claims and counter claims," he said, "without adequate and instant rebuttal. Maybe we should kid the Communists more, ridicule the falsehoods, the shifting tactics, the contradictions of Communist leaders."

Hagerly asserted a clear need exists for the "whole story." Without it a vacuum, he said, would exist, "and a vacuum, even a small one, can result in confusion and misunderstanding here at home — for there are always irresponsible demagogues of both the Right and the Left who seek to take advantage of any kind of vacuum."

Ottawa—Opening of television station CBXT, Edmonton this week links a 1,200-mile gap between Winnipeg and Vancouver in the Canadian Broadcasting Corp.'s video web. Station preems with a web show including talks by CBC and government brass, plus Edmonton performers.

# Giant TV Studio Bows in Frankfurt

Frankfurt, Nov. 7.

A giant new television studio, considered the second largest in Europe, has just had its premiere here with an opening performance of John van Druten's "Life with Mama."

The newly-completed Hessischer Rundfunk Studio was underway since 1959, and the complex now includes the main 60-foot-high main studio plus two studio rooms with 650 and 320 cubic meters, plus two announcers' studios which can be used for small performances.

The \$7,000,000 construction also houses archives, offices for television executives, production and techniques, plus quarters for the workers who will be busy with the second tv channel productions. Only studio with larger facilities is that of BBC in London.

## Scot TV's Fest Coin

Edinburgh, Oct. 31.

Scottish Television Limited, tele company here controlled by Canadian newspaper owner Roy Thomson, will guarantee the current legit season by Pillochry Festival Theatre at the Lyceum Theatre. Company is in for six weeks, and the total guarantee will be \$4,500 for the run.



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WFLA.....Dallas-Ft. Worth	KFAB.....Omaha	KEM.....Shenandoah
KDAB.....Deluth-Superior	WIP.....Philadelphia	WFTO.....Tampa-Orlando
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# VARIETY





# B'way's 'Succeed,' Ford's 'Hymns,' Baez's Folk Songs Top New LPs

"HOW TO SUCCEED IN BUSINESS WITHOUT REALLY TRYING" (RCA Victor). A Broadway musical smash guarantees an original cast album hit so RCA Victor can bank on big profits without any undue optimism. The package, however, will mean more to those who have seen the show, and since it's already settled down for a long run, there will be plenty in that category.

Frank Laesser has provided a jaunty and humorous score but which seems too closely attached to the plot to stand up on a disk heard alone. Robert Morse pours out his vocalistics effectively and old-time. Rudy Vallee continues to sing in style on the college try, "Good Old Try," and the barnyard ballad, "Love From A Heart of Gold." Also hip in the grooves, are Bonnie Scott, Charles Nelson Reilly and Virginia Martin.

TENNESSEE ERNIE FORD: "HYMNS AT HOME" (Capitol). The religious genre gives Tennessee Ernie Ford his strongest showcase and in this production, he's joined by a congregational-styled chorus in a collection of standard hymns. It's a simple, reverent and highly listenable recital of such numbers as "Sweet Hour of Prayer," "Day Is Dying in the West," "His Amazing Grace" and "I'm Comin' Home," among others. An organ backs up this religious sing-along.

JOAN BAEZ—VOL. 2 (Vanguard). This young songstress, a sensation at the Newport Folk Festival a couple of years ago, has now emerged as the most striking talent to come out of the folk music idiom in recent years. Possessed of pure, lyric voice and a sure artistic sense, Miss Baez makes each one of her songs an intense experience. In her latest set, she delivers a wide variety of songs, ranging from "The Lily of the West" through "Old Blue" to "Plaisir d'Amour."

STEVE LAWRENCE: "THE BEST OF STEVE LAWRENCE" (ABC-Paramount). The versatile and smooth song stylings of Steve Lawrence are nicely showcased on this set which features a collection of his previous hits and pop tunes. In the 12-number package are included some teen beat items like "Living Is a Way of Lovin'" and "Why, Why, Why," some solid uptempo stylings such as "There'll Be Some Changes Made" and Nelson Riddle type arrangements of "You're Everything Wonderful" and "Somebody Else Is Taking My Place." There's also effective ballad work on "I Hear a Rhapsody" and "You Don't Know." It's a strong set which lets Lawrence show his crooning as well as his swizzling abilities to good advantage with a varied and pleasing tune selection.

ADA LEE: "ADA LEE COMES ON" (Aco). In clubs Ada Lee is a jazz singer all the way but on this set she is mostly a pop singer with jazz overtones. As such the platter proves an effective showcase for her first outing on Aco. Although some stylings like "I'll Never Smile Again" and "Domino" are Ella Fitzgerald influenced, Miss Lee registers some individualistic work in a jazz vein on "G'wan Train" and "Night In Tunisia." On the ballad side she comes across pleasantly with such tunes as "I Wish You Love" and "Into Some Life Some Rain Must Fall." It is a fine introductory presentation for the chirper, with more of an emphasis on control and balladeering than free-wheeling jazz stylings.

JIMMY APOSTOLU: "JIMMY SINGS ALI BABA" (Aristophone). This is a package of Anatolian and Arabic music, played with appropriate bouzouki and other instruments and sung in equally appropriate style by Jimmy Apostolu. It has a solid natural flavor that could appeal to buffs of this musical genre.

"THE MAGIC OF JUDY GARLAND" (Decca). Currently very hot on the Capitol label, Judy Garland turns up in this Decca offering with some of her top groovings made some years ago. The savvy and dynamism of her performance are caught in this LP despite some trite orchestral backgrounds. Miss Garland is tops on numbers like "On the Sunny Side of the Street,"

"That Old Black Magic," "I'm Always Chasing Rainbows," "On the Atchison, Topeka and the Santa Fe" and "Zing, Went the Strings of My Heart."

LAWRENCE WELK: "SILENT NIGHT" (Dot). This is a solid seasonal package wrapping up a flock of top Christmas tunes in sweet, tasteful arrangements for orchestra and chorus with a harpsichord lead for a pleasing holiday sound. Lawrence Welk's organization delivers a baker's dozen of tunes, ranging from the pop perennials like "White Christmas" and "Rudolph, the Red-Nosed Reindeer," to familiar carols and hymns like "Silent Night" and "Good King Wenceslas."

GEORGE HUDSON & THE KINGS OF THE TWIST: "IT'S TWISTIN' TIME" (Capitol). The disk rush to The Twist is bringing a lot of energetic and wild sounds into the grooves. This quickie production from the Capitol factory is no exception but it does have a quality that won't disappoint those who know what the new dance beat is all about or those who want to find out. The sides pack plenty of musical excitement whether the tunes are new or old and George Hudson conducts his musicians through a pace that's sure to keep everybody jumping.

"THE INDISPENSABLE DUKE ELLINGTON" (RCA Victor). Some more of the great riches of RCA Victor's archives have been brought to light in this double-platter album of sides made by the Duke Ellington orch in the 1940-46 era. Not one of Ellington's swingiest periods, it was one in which he brought his banjo characteristically rich blue sound to a deep satin finish. It's a great wrap-up of such pieces as "Don't Get Around Much Anymore," "Bojangles," "Chelsea Bridge," "Sophisticated Lady," "Suddenly It Jumped," "Mood Indigo" and "Black and Tan Fantasy" and others. Kay Davis and Al Hibbler are heard on a couple of numbers.

"HOW TO BE TERRIBLY TERRIBLY FUNNY" (Riverside). Coming perhaps a bit late into a market up to its ears in comedy LPs, this offering still rates close attention. It's a collection of a half-dozen monologs by some top performers and the batting average is remarkably high in this diverse material. Peter Ustinov has two sharp takeoffs on British sports characters; Henry Morgan does a clever Russki take-off on "Little Red Riding Hood"; Lysis Noy has a couple of good routines and Stanley Holloway does an amusing Yorkshire-dialect piece. A hipster piece by Ronnie Graham and George Crater's comments on some jazz artists are only for the jazz crowd.

JIMMY GIUFFRÉ: "PIECE FOR CLARINET AND STRONG ORCHESTRA" (Verve). Jimmy Giuffrè, a modern jazz clarinetist, explores some longhair ideas in his "Piece for Clarinet and Orchestra," played by a small symphony orch in Germany. This is serious stuff and jazz buffs drawn by Giuffrè's name must be forewarned



LAWRENCE WELK Proudly Presents Another Dot Hit: THE LENNON SISTERS Singing "Sad Movies" B.W. "I Don't Know Why I Love You Like I Do."

that any resemblance between this and jazz is strictly coincidental. The same goes for his gallery of "Mobiles," a collection of very short and very interesting pieces. "ROBERT RYAN READS FROM THE NEW TESTAMENT" (MGM). Tied into the MGM pic, "King of Kings," this LP presents readings from the New Testament concerning the birth, life, miracles and teachings of Jesus Christ. Robert Ryan handles the text simply and thoughtfully, without embroidering the Scriptures with any histrionics. Music by Miklos Rozsa, taken from the pic's soundtrack, is woven into the reading with good effect. Another MGM LP, also pegged to the same pic, presents video star Richard Boone telling "The Story of Jesus for Children."

SONNY TERRY: "TALKIN' ABOUT THE BLUES" (Washington). One of the top country blues singers still extant, blind Sonny Terry is a moving, earthy performer in a classic tradition. Harmonica player and vocalist, he delivers a collection of traditional blues, including "In the Evening," "Louise," "Old Woman Blues," "Kansas City," "Baby, Baby" and others. Herm.

## British July-Aug. Disk Sales Rack Up 4% Rise

London, Nov. 7. British disk sales in August pulled in \$2,881,200, a Board of Trade statistical report reveals. Taking the July and August totals together (because vacations were later this year), it shows that at \$5,812,800, sales chalked up a 4% increase over last year. First eight months of 1961 saw a 7% increase over '60 although exports continued to decline. So far this year disks have earned \$4,832,800, down some 16% on the corresponding period in 1960. Album production in July and August (2,521,000) rose 30% compared with last year while extended-plays (6,709,000) dropped 4%. The 78 rpm market sank 38% in the 12 months; in July and August only 264,000 were produced.

Shulman Joins Atlantic Moe Shulman has been named New York and east coast promotion man for Atlantic Records. He will work out of Gotham and supplement the promotional activities of Larry Maxwell and Norm Rubin.

## Longplay Shorts

Capitol Records is on a Broadway-Hollywood kick. Label has a special show album-soundtrack program going for November-December on 18 packages that gives dealers one cuff to set for every 10 bought from a group which includes "Oklahoma," "Music Man," "West Side Story," "King and I" and "Sail Away," and two free LPs for every 10 bought from a group that includes 13 of Cap's other casters and soundtracks. RCA Victor has 10 new pop albums on tap for November including the LP debut of John D. Loudermilk. Stage director Margaret Webster planned back to London last week after a stay in N. Y. to guide Helen Gahagan Douglas through a recording session for Caedmon. Miss Douglas will be on a two-LP set "Great American Poetry," which also features Vincent Price and Eddie Albert.

RCA Victor International's first major release contains five albums for November. Included are LPs from France, Italy, Mexico, England and a set called "Los Chakachacs," comprising five musicians from Belgium, one from Spain and a girl from Cuba. MGM and Verve have 14 LPs each on the release schedule for November. Milton Karle is handling promotion in the east for Choro Records and Fred Astaire's new album, "Three Evenings With Fred Astaire." A special golden anni LP has been produced for Chevrolet in conjunction with the auto firm's 50th anni. The album contains sides by Benny Goodman, Tommy Dorsey, Glenn Miller, Duke Ellington, Louis Armstrong, Helen O'Connell and Rosemary Clooney.

Columbia has 20 LPs (11 pop, one Latin-American, eight Masterworks) scheduled for November release. Six new Epic Records will be released this month including "Bless You," Tony Orlando's LP debut.

## Top Singles Of The Week (The 'Best Bets' of This Week's 100-Plus Releases)

FELICIA SANDERS.....TONIGHT (Decca).....In Other Words Felicia Sanders' "Tonight" (G. Schirmer\*) brings a new excitement to the standout ballad from "West Side Story" by putting in tandem with a "Something's Coming" intro to give it a ballad and rhythm parlay that the programmers will eat up. "In Other Words" (Almanac\*) is the charming Bart Howard ballad that's gaining a lot of recognition and this version should help it along the way.

PAT SUZUKI.....WHY GO ANYWHERE AT ALL (Capitol).....When You Want Me Pat Suzuki's "Why Go Anywhere At All" (Harms\*) turns up a fine ballad beat with a vocal punch that will give this legitimate out of "The Gay Life" plenty of spinning exposure from jockeys who care about tasty programming. "When You Want Me" (Chappell\*) has a breezy ballad quality with a catchy finger-snapping styling that rates attention. It's from Noel Coward's "Sail Away."

MARIE KNIGHT.....COME TOMORROW (Okeh).....Nothing In The World Marie Knight's "Come Tomorrow" (Sylvia\*) brings back this veteran gospel singer to the disk fold with an impressive side that reaches to a high spiritual level and makes it. "Nothing In The World" (Sylvia\*) has an attractive gospel shout that stirs up plenty of vocal excitement.

ADAM WADE.....PREVIEW OF PARADISE (Coed).....Cold Cold Winter Adam Wade's "Preview Of Paradise" (G. Parton\*) is fashioned along warm and tasty ballad lines that he's handled so well in the past and is sure to continue his long hit string. "Cold Cold Winter" (G. Parton\*) is brisk and snappy and could pull in some good spinning time on the juke run.

TONY ORLANDO.....HAPPY TIMES (Epic).....Lonely Am I Tony Orlando's "Happy Times" (Aldon\*) will keep the juke crowd happy because of its swinging beat and the vocal attack that they always seem to dig. "Lonely Am I" (Aldon\*) works around a slow ballad mood in a fair manner but the spinning potential isn't as sure as the flip side's.

LAWRENCE WELK.....A-ONE A-TWO A-CHA CHA CHA (Dot).....You Gave Me Wings Lawrence Welk's "A-One A-Two A-Cha Cha Cha" (Harry Von Tilzer\*) will get another run for the cha-cha beat in this simple, but highly danceable slice that rolls for jock and juke delight. "You Gave Me Wings" (Harry Von Tilzer\*) soars with a big ballad instrumental quality that's somewhat overblown in its musical approach.

GAYNEL HODGE.....BACHELOR IN PARADISE (RCA Victor).....The Door Is Still Open Gaynel Hodge's "Bachelor In Paradise" (Robbins\*) sends off this newcomer with a fine ballad item that has the qualities in beat and vocal style which will appeal to all playing levels. "The Door Is Still Open" (Berksire\*) unlocks a country-style ballad item with a vocal flair that gives it added meaning.

BOBBY VEE.....RUN TO HIM (Liberty).....Walkin' With My Angel Bobby Vee's "Run To Him" (Aldon\*) has the beat and the lyric values that the jean set understands and the vocal wraps it up neatly for them. "Walkin' With My Angel" (Aldon\*) strolls along a happy rhythm line with a good vocal to match and to give it current spinning values.

THE REGALS.....TIGER TEARS (United Artists).....Icy Fingers The Regals' "Tiger Tears" (Gilt) is striped with strong rhythmic values and fashioned with an instrumental inventiveness to guarantee it plays. "Icy Fingers" (Gilt) has a hot instrumental beat that's good for building up juke interest.

HELEN SHAPIRO.....WALKIN' BACK TO HAPPINESS (Capitol).....Kiss 'N' Run Helen Shapiro's "Walkin' Back To Happiness" (Bourne-Rank\*) builds up a swinging mood with a forceful vocal that is sure to keep the turntables humming. "Kiss 'N' Run" (Beechwood\*) has a flashy Latino-styled beat that gets added spinning values from the energetic vocal.

THE CHANTELS.....WELL, I TOLD YOU (Carlton).....Still The Chantels' "Well, I Told You" (Barrett's Chantel\*) features a snappy blues, rocking tempo and the group gives it the kind of harmony styling that the young disk-buying set takes to in a big way. "Still" (Barrett's Chantel\*) gives the group a chance to show some more of their harmony trickery techniques on an okay ballad fashioned for juve tastes.

SHEB WOOLEY.....THAT'S MY PA (MGM).....Meet Mr. Lonely Sheb Wooley's "That's My Pa" (Channel\*) is a country styled novelty that even the pop jocks will find to their liking because of the offbeat wild sounds. "Meet Mr. Lonely" (Channel\*) gets a straight ballad reading that comes through as a friendly and amiable slice to spin.

JOHNNY KING.....THE VOICE WITH THE BUILT IN WIGGLE (Guy).....Posin' Johnny King's "The Voice With The Built In Wiggle" (Danbury\*) follows the "Yellow Polka Dot Bikini" approach that was so successful last year but has enough humor and beat of its own (Continued on page 59)



# LEGIT PUBS' NEW TECHNIQUES

## Yank Combos Pricing Themselves Out of British Market: Jeff Kruger

England is "crying out for more modern jazz talent." So says Jeff Kruger, head of Kruger Enterprises which encompasses a diskery, two music publishing firms, a jazz club and concert presentations—all in the modern idiom—with a pool of some 50 musician-composer-arrangers working under the banner. There's "plenty of work in England at the moment," he adds.

But there are problems, probably the biggest of which is economics. Kruger feels that American groups have priced themselves out of the market in the last few years. In a jet age when England is "just another date," he believes that U. S. musicians should re-evaluate their price thinking.

He says that British promoters can't afford the average fee asked by an American group for a date in England. The English impresario could probably make it, as Kruger sees it, if the American would just ask his regular price for a U. S. date but he usually, tacks on more because it's a European engagement.

Cites Local Advantages

Kruger points out that, whereas the U. S. group has to cover its travelling and living arrangements playing a local date, these things are taken care of by the English promoter for the junket. In addition, he notes that the U. S. tooter getting, say his New York price, can live considerably better there and has no need to up the fee for living purposes.

Up until now this matter wasn't too important because, despite the situation, several name Yank groups did go overseas and almost saturated available markets. Also, until now, U. S. units couldn't play clubs but only concerts in England. Kruger says that this restriction is being lifted, however. He adds that U. S. combos and the like will now be able to play British clubs on an exchange deal.

But Kruger feels that new arrangement won't mean a thing if American groups don't change their financial attitudes. He says there is employment for all types

(Continued on page 58)

## Mexican Tooter Union Accepts R'n'R Combos, But String's Attached

Mexico City, Nov. 7.

Venus Rey, head of the Federal District Musicians Union, has come to terms with rock 'n' roll combo units. He has accepted the heretofore musical exiles as "meritorious" associates of the union.

Rey, however, imposed a condition. For each rock 'n' roller, a bona fide union musician must be hired by nightclubs, dance halls, television and radio, programs, theatres, etc.

Newest ruling was passed at last general meeting of assembly. Union also rejected a proposal that its head should devote himself exclusively to union matters on a salary basis, abandoning all personal activities. It was felt that this would lead to "temptation" of attracting a bright lad who would want to "live at union expense."

## Col Uns Frank Jones To C&W Prod.; 2 Others Set

Frank M. Jones has been upped to the post of country & western producer for Columbia Records. In his new berth he will assist exec producer Don Law in producing c&w and pop disks. Associated with Columbia Records of Canada Ltd. since 1954, Jones will headquarter with Law in Nashville.

In other appointments at Col. John Berg has been set as art director of packaging design and John C. Bradford takes over as advertising art director. Both report to Robert Cato, Col's creative director.

### Tab Remains

Las Vegas, Nov. 7.

In the process of being enlarged, the Casbar Theatre of the Sahara lost half its seating capacity during the remodeling.

The other night, Frank Ross, (of the Mary Kaye Trio) quipped: "Welcome to the Cas Theatre—the Bar is gone!"

## Live Music Back Via WNEW Deal

Live music, which has been a rare sound amidst the spinning of disks on radio, is coming back on the New York kilocycles via an agreement between WNEW and Local 802, N.Y. unit of the American Federation of Musicians.

Station has entered into a one-year pact to hire a minimum of 12 musicians a month for a half-hour of airtime, allocated in any way WNEW wants. It's hoped to get names like Benny Goodman, Count Basie and Tony Bennett to front the musical stanzas which will probably kick off the end of this month.

New York radio indies have been virtually bereft of live music since March, 1958, when the concept of staff musicians disappeared. AFM execs, who have been conducting a drive in Congress against radio broadcasters for their sluffing of live musicians, are hoping that other indies will follow WNEW's lead.

## PARKER LABEL ENDS CARLTON DISTRIB DEAL

Charlie Parker Records has discontinued its distribution through Carlton Records. Prolonged failure to agree on arrangements is said to be the cause of the split. No new distrib has been named for Parker, but a new deal is expected shortly. Label is prepping release of five new platters this month through its new distribution setup. These will include disks by Cozy Cole, Barry Miles, Ann Williams and Slide Hampton.

All outstanding billing and shipments after Oct. 25, 1961 will be directly handled by Parker Records and the diskery has agreed to perform all conditions stipulated in foreign contracts, executed for the Parker catalog by Carlton prior to that date.

## Cap Infringed Its 'Maria,' Peer Int'l Suit Claims

Charging unfair competition, Peer International Corp. has filed suit in N.Y. Federal Court against Capitol Records over the tune, "Maria Cristina." The action seeks an injunction for damages sustained, an accounting plus not less than \$250 for each alleged infringement.

According to the complaint, Capitol has been infringing on Peer's copyright since Jan. 1, 1961, by recording a tune called "En El Agua," parts of which reproduce Peer's copyrighted song, "Maria Cristina." It's alleged that the usage was without permission or authorization.

## Indie Pubs' 'Evil' Score

Marmaduke Music Co. and Knollwood Music Corp. have acquired the original score of the forthcoming film, "Pattern of Evil." Composed by Mundell Lowe, the music will be released on a soundtrack platter by Charlie Parker Records which will feature Lowe as conductor, with vocals by Meg Miles and Sabrina, pic's stars.

"Evil" is being produced by Leonard Benton of Vega productions.

## HAVE 3 BASIC PHILOSOPHIES

By EDDIE KALISH

Most everybody has a different approach to it, but no matter how it's viewed legit publishing is getting more and more involved. No matter what the particular angle or thinking a given publisher may go by, the overall objective remains the same—to get the music played—but the methods being used in recent seasons to achieve this aim are becoming more elaborate and detailed.

For one thing, legit publishing is gradually drifting away from conventional operational patterns. While there are still some Broadway publishers who are concentrating almost entirely on tune plugging, there are others who are working on a broader base with bigger goals in mind. Depending on what these plans are, their approach to Broadway musicals in recent seasons has taken on a more detailed and at the same time more diversified view.

It all has to do with the publisher's basic operational thinking. Though it would seem on the surface that all legit publishers would be working on the same general premise, they're not. There are three basic philosophies in legit publishing today and basically they have effected the Broadway scene. They are 1) the publisher who is involved in production, 2) the publisher who is involved in building writers and 3) the publisher with established writers who is solely interested in plugging its songs.

In the first category there is Frank Music. Due to its involvement in production and its other broader interests in theatre such as talent, the firm takes a publicity-minded attitude in the shows it publishes. The outfit works almost as hard to promote a show as it does to get the score performed, laboring in concert with the press.

(Continued on page 60)

## With 23G Capital, Philly's Dave Miller Starts Indie Diskery in W. Germany

Hamburg, Nov. 7.

A new diskery has been founded here by Dave Miller of Philadelphia, who for several years has been making recordings in Hamburg for sale on cheap series albums in the U.S. Registered with the Hamburg Chamber of Commerce as Miller International Schallplatten GmbH, the firm has former Telefonken salesman Gerhard Golzo as manager, and a starting capital of almost \$23,000.

Miller plans to build his own plant in the near future, but until it is ready the single and EP disks will be pressed at Telefonken's factory in Nortorf, while the albums will be manufactured in the U.S. and shipped to Germany. Although Miller intends selling his albums at 1/3 less than the current list price in Germany (which is \$4.50), he is confident he'll make a "reasonable profit." The singles and EP's are to sell at the same price as those of other labels here.

Until such time as German language recordings can be put on the market by Miller, he will sell existing waxings made for the U.S. market. He calls his label Somerset and it includes pop, jazz and classics. Miller adds that he has established distribution centres in Hamburg, Stuttgart, Frankfurt, Duesseldorf, Berlin and Munich.

Although the "big five" diskeries (Deutsche Grammophon, Electrola, Telefonken-Decca, Philips and Ariola), who have the lions share of the German market, are not seriously worried about this slight increase in the competition, they have a guarded apprehensiveness about the number of small disk firms that have sprung up during the past year.

## Philly Batoners File NLRB Complaint Vs. Local 77 in Employer Status Bid

A Guitar 'Boom'

San Francisco, Nov. 7.

A guitar boomlet has suddenly mushroomed in the Frisco area, with 12 guitar concerts booked in a four-month span. It started last weekend with appearance of Celedonia Romero & Sons at Frisco's Veteran Auditorium and continues, unrelentingly, like this:

Laurindo Almeida, Nov. 8, Frisco, Nov. 4, Berkeley; Presti & Lagoya, Nov. 17, Berkeley, Nov. 18, Frisco; Carlos Montoya, Nov. 24, Berkeley, Nov. 25, Frisco; Julian Bream, Dec. 2, Frisco.

And early next year three Carlos Ramos concerts and an Andres Segovia concert.

A group of Philadelphia orchestra leaders who have formed an organization called the Associated Orchestra Leaders of Greater Philadelphia filed a complaint last week with the National Labor Relations Board against Philly Local 77, American Federation of Musicians. Their action is similar to one instituted in New York by the Orchestra Leaders of Greater New York against Local 802, AFM, through which the leaders are seeking to establish themselves as employers and not managers. Godfrey F. Schmidt, OLGNY attorney, is also representing the Philly group.

Using the recent U.S. Court of Appeals and Court of Claims decisions regarding orchestra leader employment status as a stepping stone, the Philly association is seeking the right to collective bargaining with Local 77 on new wage rates and prices. The charge, filed Oct. 31, states:

"The charged union, Local 77, represents and claims to represent all sidemen or musicians employed by the charging parties, who are employer-orchestra-leaders. Local 77 refused and continues to refuse to bargain collectively with charging parties despite invitation to bargain extended on or behalf of said charging parties. Spurning its duty to bargain, Local 77 has unilaterally announced and imposed new wage rates and prices to become effective on Nov. 1, 1961."

In this action, the Philly group has aligned itself with the OLGNY which is attempting to establish leaders as employers and therefore entitled to collectively bargain with the union on matters concerning wage scales and number of men required to play a particular date. A case covering this situation is slated to come up in N.Y. Federal Court next month.

## Berman Acquires Rory Records

In a further spread-out of his music business activities, Shelley Berman has taken over the indie Rory Records. It's part of the diversification move which Berman and his manager Harry Bell launched with the formation of two music publishing firms, Callope (BMT) and Drysen (ASCAP).

Berman's ownership tie with the Rory label will in no way affect his current pact with MGM/Verve to which he is contracted. (Berman, incidentally, will be released under the United Artists banner early next year via the original Broadway cast album of "A Family Affair").

Vera Hodes will handle the artists & repertoire operation of the firm in conjunction with Dick Goodman and Bob Arkin. Rory's first release under the new operation will be "Santa Claus & The Touchables." It was recorded by Goodman & Arkin who also composed the tune. Upcoming is another single called "Little Mama Twist" and an LP by Goodman & Arkin.

The Rory disks will be pressed by United Records. Label now has 35 distributors handling the line around the country.

## Int'l All Stars Jazzsters Can't Talk It Over, But They're All in Harmony

Frankfurt, Nov. 7

For what may be the first time, a truly international European All Star Jazz Orchestra has been formed here with 12 stars from 12 lands playing in the ensemble. Created by Stuttgart jazz expert Joachim E. Behrendt, the group is playing a series of programs for the West German television, will do concerts and is tentatively set for some record dates.

Reps of all European lands where jazz is known are participating, with Norway's Erik Amundsen on bass; Sweden's Arne Domnerus as alto saxophonist, England's Ronnie Ross with Banonite saxophone on trombone, Austria's Hans Koller on tenor sax, Belgium's Sadi on vibraphone, France's Martial Solal on piano, Denmark drummer William Schjoffte, trumpet Dusko Gokjovic from Yugoslavia, guitarist Franco Cerri of Italy, Turkish trumpeter Mafy Falay and Swedish jazz singer Monica Zetterlund.

Major problem in getting the group to play together is in finding a common language that at least two of the musicians can understand, according to Behrendt. But once the music gets started, the group is in harmony even if they can't talk together, he noted.

## ASKS 20G FROM 20TH IN SUIT OVER CAROLS

Ashley Miller has filed suit in N.Y. Federal Court against 20th-Fox Records on a charge of unjust enrichment and false representation. The action asks \$20,000 damages.

According to the complaint, 20th hired Miller to record several Christmas carols on the stipulation that they were to be used on a giveaway disk. He was paid \$100. Suit claims that the defendant, with intent to deceive the plaintiff, violated the agreement by selling the disk commercially at a profit, without Miller's approval or consent.

## Limelitters SRO 10G, Hub

Boston, Nov. 7.

The Limelitters (3) grossed \$9,841 in an SRO concert appearance Friday (3) at Symphony Hall here. Ticket were scaled of a \$4.75 top.

Paid attendance was 2,823 with an overflow crowd of 175 seated on the stage. The outing was produced by Ken Kragen Productions, one of 20 dates Kragen is doing for the folk group this fall.

Paragon Handling MGM

Paragon Record Distributors has been named new distrib for MGM and Cub Records in Buffalo, N.Y. Ned Jones will head up sales for Paragon.

M&N Distributing Co. previously handled the line there.

## Dudley Manners' LPs In Aussie Distrib Deal

Dudley Manners, indie diskery who has been recording around the world for his So-Deska label, has set a deal with an Australian firm, Tremayne Music, for release of several of his recordings.

Manners has established the Strand Records label to handle Manners' material.

Initial LPs on Strand include "Dance Happy at the London Meca," "Carnival European" and "Mood Gypsy"-"Mood Viennese."

# VARIETY'S RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This weekly tabulation is based on a statistically balanced ratio of disk sales, nationally, as reported by key outlets in major cities, and music programming by the major independent radio stations.

This Last No. Wks.			Label
Wk.	Wk.	On Chart	
1	2	6	<b>BIG BAD JOHN</b> Jimmy Dean ..... Col
2	1	6	<b>RUNAROUND SUE</b> Dion ..... Laurie
3	7	6	<b>FOOL NUMBER ONE</b> Brenda Lee ..... Decca
4	5	10	<b>THIS TIME</b> Troy Shondell ..... Liberty
5	3	8	<b>HIT THE ROAD JACK</b> Ray Charles ..... ABC-Par
6	4	8	<b>BRISTOL STOMP</b> Dovells ..... Parkway
7	6	9	<b>SAD MOVIES</b> Sue Thompson ..... Hickory
3	9	5	<b>THE FLY</b> Chubby Checker ..... Parkway
9	17	5	<b>TOWER OF STRENGTH</b> Gene McDaniels ..... Liberty
10	15	4	<b>PLEASE MR. POSTMAN</b> Marvelettes ..... Flare
11	14	7	<b>YA YA</b> Lee Dorsey ..... Fury
12	8	9	<b>LET'S GET TOGETHER</b> Hayley Mills ..... Vista
13	13	7	<b>I LOVE HOW YOU LOVE ME</b> Paris Sisters ..... Gregmark
14	10	5	<b>EVER LOVIN'</b> Ricky Nelson ..... Imperial
15	23	3	<b>CRAZY</b> Patsy Cline ..... Decca
16	32	2	<b>GOODBY CRUEL WORLD</b> James Daren ..... Colpix
17	12	13	<b>CRYING</b> Ray Orbison ..... Monument
18	21	6	<b>ANYBODY BUT ME</b> Brenda Lee ..... Decca
19	19	5	<b>A WONDER LIKE YOU</b> Ricky Nelson ..... Imperial
20	39	3	<b>MOON RIVER</b> Henry Mancini ..... Victor
21	11	14	<b>MEXICO</b> Bob Moore ..... Monument
22	22	7	<b>I UNDERSTAND</b> G Cleffs ..... Terrace
23	18	6	<b>DREAMBOAT</b> Connie Francis ..... MGM
24	25	2	<b>HEARTACHES</b> Marcelle ..... Colpix
25	38	2	<b>GOD, COUNTRY AND MY BABY</b> Johnny Burnette ..... Liberty
26	24	13	<b>YOU'RE THE REASON</b> Bobby Edwards ..... Crest
27	16	8	<b>THE WAY YOU LOOK</b> Lettermen ..... Capitol
28	27	14	<b>CANDY MAN</b> Ray Orbison ..... Monument
29	42	2	<b>I WANT TO THANK YOU</b> Bobby Rydell ..... Cameo
30	31	3	<b>SCHOOL'S IN</b> U. S. Bonds ..... LeGrande
31	47	2	<b>TONIGHT</b> Ferrante & Teicher ..... UA
32	40	2	<b>IN THE MIDDLE OF A HEARTACHE</b> Wanda Jackson ..... Capitol
33	35	4	<b>WHAT A PARTY</b> Fats Domino ..... Imperial
34	41	6	<b>SWEETS FOR THE SWEET</b> Drifters ..... Atlantic
35	36	2	<b>LET THERE BE DRUMS</b> Sandy Nelson ..... Imperial
36	33	7	<b>TAKE FIVE</b> Dave Brubeck ..... Col
37	28	3	<b>SEPTEMBER IN THE RAIN</b> Dinah Washington ..... Mercury
38	—	1	<b>BRIDGE OF LOVE</b> Joe Dowell ..... Smash
39	37	7	<b>LOOKING IN MY EYES</b> Chantelles ..... Carlton
40	43	2	<b>WALK ON BY</b> Leroy Van Dyke ..... Mercury
41	29	10	<b>FOOT STOMPIN'</b> Flares ..... Felsted
42	50	2	<b>GYPSY WOMAN</b> Impressions ..... ABC-Par
43	34	2	<b>MOON RIVER</b> Jerry Butler ..... Vee Jay
44	20	14	<b>TAKE GOOD CARE OF MY BABY</b> Bobby Vee ..... Liberty
45	—	1	<b>JUST OUT OF REACH</b> Solomon Burke ..... Atlantic
46	26	6	<b>DON'T BLAME ME</b> Evelly Bros ..... WB
47	—	1	<b>STEP 1 &amp; 2</b> Jack Scott ..... Capitol
48	—	1	<b>UNDER THE MOON OF LOVE</b> Curtis Lee ..... Dunes
49	—	1	<b>THE WAY I AM</b> Jackie Wilson ..... Brunswick
50	49	3	<b>PLEASE DON'T GO</b> Ral Donner ..... Gone

## Jim Ameche Productions, Worldwide Programming Kick Off Taped Network

A taped network capable of programming radio stations musically 24 hours a day, seven days a week, has been launched in Chicago by Jim Ameche Productions (represented by Resno Inc.) and Worldwide Programming Service Inc. (represented by The Coolicans Inc.). Both organizations combined their sales and programming staffs for the new venture.

The musical programming will run the gamut from the Gay Nineties and the Roaring Twenties to pops, classics, rock 'n' roll, jazz, dixieland and country & western. In addition to Jim Ameche, "The Hound Dog Show," Jay Jason, Paul Bell and other stars, the combination includes Hank Thompson, Johnny Bond, Hardrock Gunter and Joe Rico.

Jim Ameche heads Jim Ameche Productions, while Worldwide is guided by Stewart M. Levy, president; George Lorenz, vicepresident and general manager, and Martin H. Scherer, who prexies an eastern auto supply chain, as treasurer.

The group now has programming on 143 stations. In some instances more than eight hours a day of music is being supplied.

## Pye in EMI Tie to Tap South African Market

London, Nov. 7. Pye Records, fastest-growing of the independent labels here, has edged into the South African market. But it was forced to link with EMI (Electrical & Musical Industries) which has a controlling grip on pressing and distribution in South Africa.

The Pye banner still won't be seen in the shops, however, as EMI insisted that the indie's releases be distributed on Columbia. Pye exec Roger Threlfall states that this is the first time his label has linked with a U. K. competitor.

## Pubbery Sues Ia. Tavern

Des Moines, Nov. 7. New World Music Corp. has filed suit in Federal Court here charging Leo Rex Zagnoli, operator of Zag's Tavern, with copyright infringement. The plaintiff asks that Zagnoli be permanently restrained from using the song, "Lady Be Good," played at the tavern June 28, 1961, and at other times.

Damages of not less than \$250 are sought.

## Yank Combos

Continued from page 57

of jazz musicians in England and, although the scale there is roughly two and one-half times lower than in the U. S., a tooter can live "all right." The player can even get his New York price if he doesn't hypo it beyond that.

### Yank's 'New Horizon'

With jazz tooter employment in the U. S. in a steady decline, it would appear practical to allow British dates. Kruger says that this is the only way the new club arrangement will be able to work and, with England just another date by plane, he sees the new horizon as a plus for American jazz musicians.

Kruger avers that in England a tooter can earn a living out of modern jazz alone. His operation (Kruger Enterprises) has provided the jazz scores, both written and performed, for five tv shows regularly seen on U. S. screens as well as several films. For this he has two publishing firms, one for live music and one for background material.

His Ember Records International is about the only modern jazz indie in England and also does pop material, as well as distributing for several U. S. diskeries. Kruger also manages several jazz tooters.

The Chord-Cats' 1954 waxing of "Sh-Boom" is being reissued by Atlantic. MGM acquired Jimmy Velvet's "Sometimes at Night" Division waxing for release on its Cub label. Dick Scory's Percussion Pops, a 19-man orch that plays some 119 different instruments, debuts at Town Hall, N. Y., Nov. 19.

## RETAIL ALBUM BEST SELLERS

(A National Survey of Key Outlets)

This Last No. wks. wk. wk. on chart

1	1	16	<b>JUDY GARLAND</b> (Capitol) Judy Garland at Carnegie Hall (WBO 1569)
2	3	44	<b>CAMELOT</b> (Columbia) Original Cast (KOL 5620)
3	2	10	<b>MITCH MILLER</b> (Columbia) Your Request (CL 1671)
4	7	10	<b>LIMELITERS</b> (Victor) Slightly Fabulous (LPM 2393)
5	10	5	<b>ELVIS PRESLEY</b> (Victor) Blue Hawaii (LPM 2426)
6	6	13	<b>JOHNNY MATHIS</b> (Columbia) Portrait of Johnny (CL 1644)
7	16	42	<b>GREAT MOTION PICTURE THEMES</b> (UA) Various Artists (UAL 3122)
8	9	12	<b>RAY CONNIFF</b> (Columbia) Somebody Loves Me (CL 1642)
9	4	11	<b>HARRY BELAFONTE</b> (Victor) Jump Up Calypso (LPM 2388)
10	5	7	<b>KINGSTON TRIO</b> (Capitol) Close-Up (T 1642)
11	8	19	<b>LAWRENCE WELK</b> (Dot) Yellow Bird (DLP 3389)
12	11	63	<b>NEVER ON SUNDAY</b> (UA) Soundtrack (UAL 4070)
13	15	79	<b>SOUND OF MUSIC</b> (Columbia) Original Cast (KOL 5450)
14	12	26	<b>CARNIVAL</b> (MGM) Original Cast (E 3946)
15	22	4	<b>BOB NEWHART</b> (WB) Behind the Button Down Mind (W 1417)
16	23	27	<b>MITCH MILLER</b> (Columbia) TV Sing Along (CL 1628)
17	20	48	<b>EXODUS</b> (Victor) Soundtrack (LOC 1058)
18	14	10	<b>JOSE JIMINEZ</b> (Kapp) The Astronaut (KL 1238)
19	21	13	<b>DAVE BRUBECK</b> (Columbia) Time Out (CL 1397)
20	18	22	<b>KINGSTON TRIO</b> (Capitol) Going Places (T 1564)
21	19	15	<b>FRANK SINATRA</b> (Capitol) Come Swing With Me (W 1594)
22	17	15	<b>FRANK SINATRA</b> (Reprise) Sinatra Swings (R 1002)
23	13	20	<b>ELVIS PRESLEY</b> (Victor) Something for Everyone (LPM 2370)
24	28	10	<b>60 YEARS OF MUSIC AMERICA LOVES</b> (Victor) Various Artists, Vol. III (LOP 1509)
25	39	2	<b>HENRY MANCINI</b> (Victor) Breakfast at Tiffany's (LPM 2362)
26	28	32	<b>PAUL ANKA</b> (ABC-Par) Sings His Big 15 (ABC 323)
27	44	3	<b>SHELLEY BERNAN</b> (Verve) Personal Appearance (V 15027)
28	32	16	<b>ARTHUR LYMAN</b> (Hi Fi) Yellow Bird (1004)
29	27	10	<b>EARL GRANT</b> (Decca) Ebb Tide (DL 4165)
30	30	4	<b>ENOCH LIGHT</b> (Command) 35MM Stereo (RS 826 SD)
31	31	4	<b>WEST SIDE STORY</b> (Columbia) Soundtrack (OL 5670)
32	25	11	<b>FOUR PREPS</b> (Capitol) Four Preps On Campus (T 1566)
33	43	3	<b>CONNIE FRANCIS</b> (MGM) Never On Sunday (E 3965)
34	38	2	<b>WEST SIDE STORY</b> (Columbia) Original Cast (OL 5230)
35	24	9	<b>DAVE GARDNER</b> (Victor) Ain't That Weird (LPM 2335)
36	37	2	<b>JOAN BAEZ</b> (Vanguard) Joan Baez, Vol. II (VRS 9094)
37	33	9	<b>PETER NERO</b> (Victor) New Piano in Town (LPM 2383)
38	29	10	<b>BRENDA LEE</b> (Decca) All the Way (DL 4176)
39	—	1	<b>SAIL AWAY</b> (Capitol) Original Cast (WAO 1643)
40	34	12	<b>RUSTY WARREN</b> (Jubilee) Knockers Up (JLP 2029)
41	35	12	<b>CONNIE FRANCIS</b> (MGM) More Greatest Hits (E 3942)
42	—	1	<b>BILLY VAUGHN</b> (Dot) Golden Waltzes (DLP 3280)
43	—	1	<b>FRANK SINATRA</b> (Reprise) I Remember Tommy (R 1003)
44	49	2	<b>FRANKIE LAINE</b> (Columbia) Hell Bent for Leather (CL 1615)
45	46	2	<b>CHUBBY CHECKER</b> (Parkway) Let's Twist Again (P 7004)
46	—	1	<b>MITCH MILLER</b> (Columbia) Holiday Sing Along (CL 1701)
47	—	1	<b>DOROTHY PROVINE</b> (WB) Roaring 20's, Vol. II (W 1394)
48	—	11	<b>U.S. BONDS</b> (Legrand) Dance Till Quarter to Three (LLP 3001)
49	41	7	<b>ROBERT RUSSELL BENNETT</b> (Victor) Victory At Sea, Vol. III (LM 2523)
50	—	1	<b>JOE DOWELL</b> (Smash) Wooden Heart (MGS 270007)

# Inside Stuff—Music

Mercury Records' pre-Christmas sales push will place a heavy emphasis on the firm's "Golden Hits" type of album. Included in the 22 albums set for release during the firm's Nov. 1-Dec. 31 "Operation Gold Rush" sales program are "More Golden Hits" by Eddy Howard, "Frankie Laine's Golden Hits," "Golden Hits by Tony Martin" and "Clyde McPhatter Sings the Golden Blues Hits."

Also among the new entries are "The King of the Gospel Singers," which marks the return of gospel Little Richard to recording, and a religious album, "The St. Olaf Lutheran Choir." As with other recent Mercury sales programs, the "Gold Rush" promotion includes a 15% merchandise bonus for dealers on all of the new albums plus an option to buy three LP's from the regular catalog for every new LP purchased, on the same 15 for 100 basis.

Connie Francis, MGM diskier, will spearhead this year's Christmas Seals drive via a special promotion that will have the young singer plugging Christmas Seals on over 2,000 disk jockey shows throughout the country. This was arranged with the National Tuberculosis Assn. which is conducting its 55th drive. Miss Francis recorded a special message which is being shipped to the deejays this week.

Meantime, Miss Francis has a concert coming up at the Municipal Auditorium in Kansas City sponsored by the Katz Drug Co., one of the largest retailers in that area. This marks the 17th year that the company has sponsored the Katz Philharmonic concert which features pop and concert artists. Free tickets are supplied to patrons of the Katz Drug stores. It's reported that Katz is paying Miss Francis \$6,000 for the single performance.

Decca Records and Universal Pictures are working a joint, all-out promotion for the soundtrack album for the upcoming Ross Hunter production of the Richard Rodgers & Oscar Hammerstein 2d musical, "Flower Drum Song." The campaign is geared to the premiere of the film at Radio City Music Hall, N.Y., tomorrow (Thurs.) and will later be adapted to key city openings of the film, slated to start Dec. 22.

The LP is being featured in Universal's national mag ads and in its local newspaper campaigns while Decca is playing up the platter in a special mag-newspaper-trade press ad campaign. The plan was kicked off by a series of five special screenings of "Flower Drum" for Decca distributors in New York and the eastern area, followed by distribution of a special promotional manual.

Howard S. Becker, who taped the young woman drug addict's account for the tome "Fantastic Lodge," says VARIETY erred in its Oct. 18 review by terming him a "jazz buff and amateur sociologist." But he notes the erroneous source is publisher Houghton Mifflin's dust jacket blurb identifying him as an amateur jazz musician. Actually, Becker is a fellow of the American Sociological Assn., presently on staff of Community Studies, Kansas City. He's also held AFM credentials for past 15 years, working weekend gigs mostly, and moonlights as pianist-arranger for the Jimmy Tucker orch in K.C. Hence, hardly an "amateur" on either count.

An audio-visual merchandising display has been created by Directional Records, a line of Premier Albums. According to Philip Landwehr, president of Premier, the display will be used to market the Directional Record stereo-percussion line. "Directional Lights," the display unit, operates on sound controlled light. The sound waves intensify and decrease the colored lights mounted in the display unit which measures 41 inches high, 41 inches wide and 20 inches deep. The display unit can be hooked up on to any stereo set. Purpose of "Directional Lights" is to give the Directional Record stereo buyer an opportunity to see the sounds emanating from the speakers from the direction they are being heard.

"The Bells of Peace," a new ballad by John Klein and Stan Rhodes, is being published by Mills Music for release in all foreign languages. The song is the title tune of a new Americana Records LP, which is being sold almost solely through American Legion Post No. 1, Denver. The post is selling 20,000 albums, 12 standards recorded on the Schulermerich carillon by John Klein to help defray expenses for the \$56,000 "Carillon Americana" the Denver American Legion presented to the U.S. Air Force Academy at Colorado Springs. This Academy installation will be known as "The Bells of Peace." The song will be featured at the dedication of Kansas City's Liberty Memorial Tower Carillon, Nov. 10-12.

Although some segments of society have taken to the teenage dance, The Twist, society band leader Lester Lanin says the socialites are still requesting songs that have a hitting melody and a happy sound at the events where he plays. According to Lanin, the songs most requested are "This Could Be the Start of Something Big," "Night and Day," "Dancing in the Dark" and "Everything's Coming up Roses." Following in society's Hit Parade are "Smoke Gets in Your Eyes," "The Lady is a Tramp," "I Could Have Danced All Night" and "I Get a Kick Out of You."

Four orchestra leaders led by Eddie Le Baron tried to show what they could do last week when it came to taking orders at the Village Pathfinders Hat Parade in Palm Springs, Cal. More than 500 dames lined to order each other in crazy hats while bandleaders Bill Alexander of Chi Chi, Billy Allen of Holiday Inn, Tony Rose of the Tennis Club and Wally Harpst of the Riviera tried to follow Le Baron's rusty baton. It was a riot but the batty bonnets got the biggest laughs. Stunt raised \$2,500 for a swimming pool for the Boys' Club.

Oscar Brand has compiled a collection of folk tunes, written by himself as well as Pete Seeger, Woody Guthrie, Blind Blake, Josee Marais and others, into a volume called "Folk Songs for Fun," published by Hollis Music. The paperback book includes over 140 songs and runs 192 pages. It has been designed to be a companion to "Folk Sing," another collection (but not by Brand) of folk material which is now going into its third printing.

Meridian, Miss., has been added to the long list of cities to be saluted in song. The tune, called "Magnolias in Meridian," was written by John Bosworth, state editor of The Meridian Star. It's being featured by Vincent Lopez via his CBS wire from New York's Hotel Taft. Lopez is now planning to publish and record it in addition to another Bosworth composition titled "Sometimes."

Big 3 Music Corp. (Robbins-Feist-Miller) is putting a push on the score from Metro's "King of Kings." Five waxings of "Theme from King of Kings" have been set, in addition to albums released by MGM Records and other diskeries. In the sheet department, Big 3 has arranged special "King of Kings" folio, several choral editions and a piano edition of the Miklos Rozsa score.

The American Bar Assn. will hold a Copyright Symposium at New York U.'s Washington Square Branch Dec. 1-2. The subject will be Copyright Law Revision. Symposium's sponsor is the Patent, Trademark & Copyright Law Section of the American Bar Assn. The registration fee for the two-day symposium is \$15. Theodore R. Kupferman is the director.

## Mexican Folk Ballet Set For U.S. Tour Early 1962; It's Hurok, Sans Subsidy

Mexico City, Nov. 7. Amalia Hernandez Mexican Folk Ballet, contracted by Sol Hurok, will tour the U. S. and Canada next year. Group first completes a South American tour and will go on to a New York opener late in January or early February of 1962.

Tour expenses of ballet group will not be underwritten by the Mexican Government but by Hurok who also may make deals involving the National Institute of Fine Arts Popular Ballet, the National Symphony Orchestra, the Voladores (Flying Bird Men) of Papantla, etc.

Hurok, who arrived here on express invitation of the government to discuss and work out tours for Mexican talent, said he was interested in bringing performing arts activities of the two nations into a closer cultural relationship, as he has done with Europe and Asia.

In Mexico for five days, Hurok was closeted with Celestino Gorostiza, director of the Institute of Fine Arts and other federal functionaries.

## House Unit Sifts O'seas S'dtracks

Washington, Nov. 7. A thorough Congressional airing of the foreign soundtrack issue is in the works. Rep. Frank Thompson (D-N.J.) said this will be the top agenda item when his House Select Education Subcommittee opens a three-day round of hearings in New York Nov. 15-17.

Musicians and singers, mostly symphonic and operatic types, as well as AFM brass are expected to air their peevish about how the canned stuff from Germany and other European countries is cutting them out of an important source of livelihood. Theory is that it could provide them with jobs in between stints of a classical nature.

Some users of the foreign-made soundtracks, mostly television folk, may also be called. Thompson, a crusader for culture and the fine arts, wants to see how poorly off performing artists are, trace the causes and find remedies. He's a perennial author of federal culture-boosting bills.

**CANDID SHUFFLES DISTRIBS**  
Candid Records, now entering its second year of operation, is making some changes in its domestic distribution setup.

In Philadelphia, the jazz diskery is switching to Lesco Records and in Chicago, United Records will now handle the line. Ed Cohen heads the former outfit, and Ernie and George Leaven latter.

## Top Singles Of The Week

Continued from page 56

to give it a good chance to crash through with the teenage crowd. "Posin'" (Chappell) is subtitled "And Then You Twist." It's another attempt to cash in on the new dance craze with a brass beat.

**BOB LUMAN.....BOSTON ROCKER**  
(Warner Bros.).....Old Friends  
Bob Luman's "Boston Rocker (Acuff-Rose)" has a sizzling, rocking approach that's quite catchy and should roll well with the disk jockey plays. "Old Friends" (Acuff-Rose) plays with a pleasing country flavor that could go over in some areas. The disk is part of WB's "Plus 2" program which offers bonus oldies along with the new ones. In this case they are "Let's Think About Living" and "Bad Bad Day."

**THE COASTERS.....(AIN'T THAT) JUST LIKE ME**  
(Aleo).....Bad Blood  
The Coasters' "Ain't That Just Like Me" (Progressive-Triot) rocks up several nursery rhymes with a rhythmic excitement and some stylized humor that always gets the group high on the spinning lists. "Bad Blood" (Progressive-Triot) flows in a rocking blues vein with some flashy harmony techniques that will take over a lot of rock and juke play.

**CATERINA VALENTE.....DIS-MOI QUE SEPTEMBRE**  
(London).....Un P'tit Beguin  
Caterina Valente's "Dis-Moi Que Septembre" (BIEM) is a French wailer with a powerhouse piping attack that gets it over the limbo barrier and gives it impact for the U. S. market. "Un P'tit Beguin" (Sunbeam) is a highly flavorsome item that rates lotsa programming slots.

\*ASCAP. †BMI

## Belasco's Downbeat Note on Music Contributes for Serious TV Segs

Shroeder Joins Oriole  
John Shroeder has been named artist and repertoire manager for Oriole Records, the English diskery distributed in the U.S. by London Records.

He has been responsible for several English hits of recent years and has waxed such artists as Helen Shapiro, Cliff Richards and the Shadows, British rock 'n' roll group.

## Flock of Labels Rush to Cash In On Twist Craze

Diskeries of all sizes are rushing with a full head of steam into terpdome's biggest noisemaker since the Cha Cha—the Twist, of course.

In the last week alone close to 10 labels announced as many Twist-pegged platters, some LPs and some singles. The category that seems to head the list is the tunes and groups which have hinged not only on the Twist itself but also on the Peppermint Lounge, N.Y., where the dance first attracted publicity.

Although Roulette Records has the lounge's name tied up for recording use, there have been several disks out in the last week that use the word, "peppermint," without reference to the club. There are the "Peppermint Twist," by Danny Peppermint on Carlton; "Peppermint Twist Time," by the Twisters on Dual, and "Let's Do the Peppermint Twist," by Nick Perito on UA. There's also the "Chicken Twist," by the Dappers on Foxie. 20th-Fox Records' teen singles line.

On the album side, Columbia rushed two platters out this week. One is by Ray Bryant titled "Dance the Big Twist" while the other is by the Adventurers tagged "Can't Stop Twistin'." Not to be outdone, Atlantic has assembled a package by Ray Charles. It's a collection of tunes that teenagers have been twisting to long before cafe society began their gyrations and will be called "Do the Twist With Ray Charles."

The Roulette platter features Joey Dee & the Starlighters, the group which plays at the Peppermint Lounge, in an appropriately named disk. Hank Ballard also has a Twist LP coming out on King. Meanwhile Chubby Checker, whose Parkway waxing of "The Twist" is credited with having set the whole thing off, is riding high on the charts again with a package called "Let's Twist Again."

The underlying cause of the inferior music on tv, opines Belasco, is the readiness of the American public to accept any kind of anachronism, such as the aforementioned 20th Century jazz for a mustang saga. In Europe, Belasco said, such an artistic error would be immediately recognized and rejected.

The type of music used for tv dramas is also intimately related to the attitude of producers towards gunplay and violence. Belasco said. He theorized that the standard jazz motifs used on tv crime shows always are keyed to the frantic pulse of the killer, thus highlighting and even glorifying his sadism. The music, Belasco said, never reflects the agony of the victim. Admittedly a subtle point, this technique of exploiting music represents for Belasco one of the mosaic of details that determines the final emotional impact of a drama.

Belasco, incidently, is currently applying his knowledge of the classics to some varied musical projects. He's already composed a jazz Concerto Grosso and is now devising new television jingles in addition to working on an opera. A brother of the actor, Leon Belasco, he's not related to the late David Belasco, the Broadway producer.

## UA Pacts Marv Johnson; MGM Gets Page Morton; JFK (5) for Riverside

Marv Johnson, who has been recording for the United Artists label for the past three years has been picked up for an additional three-year term. The new contract was set by Art Talmadge, UA prez, and Berry Gordon, Jr., Johnson's manager.

MGM/Verve: Page Morton, Others  
Page Morton, who's been doing the Chock-Full-Of-Nuts singing commercial, has been added to the MGM roster. Also making their debuts under the MGM banner within the next few weeks will be Marvin Green and folk singer Martha Schlamme. On the Verve end, the latest addition is jazz tootler Cal Tjader.

Riverside: JFK Quintet  
The JFK Quintet, a jazz combo, has been inked by Riverside. The group will cut an album for the label called "New Frontiers In Jazz From Washington." A discovery of jazzman Cannonball Adderley, the unit will be billed as "Cannonball Adderley presents." The quintet hails from Washington, D.C.

**FILES INFRINGEMENT SUIT**  
A suit for trouble damage has been filed in N.Y. Federal Court by Maravilla Music against Alpha Distributing Corp. The action seeks an injunction for damages sustained and an accounting.

The complaint charges that the defendant failed to file notice that it was recording the tune, "Those Oldies But Goodies R-mind Me of You." The plaintiff has licensed others to record the tune previously.

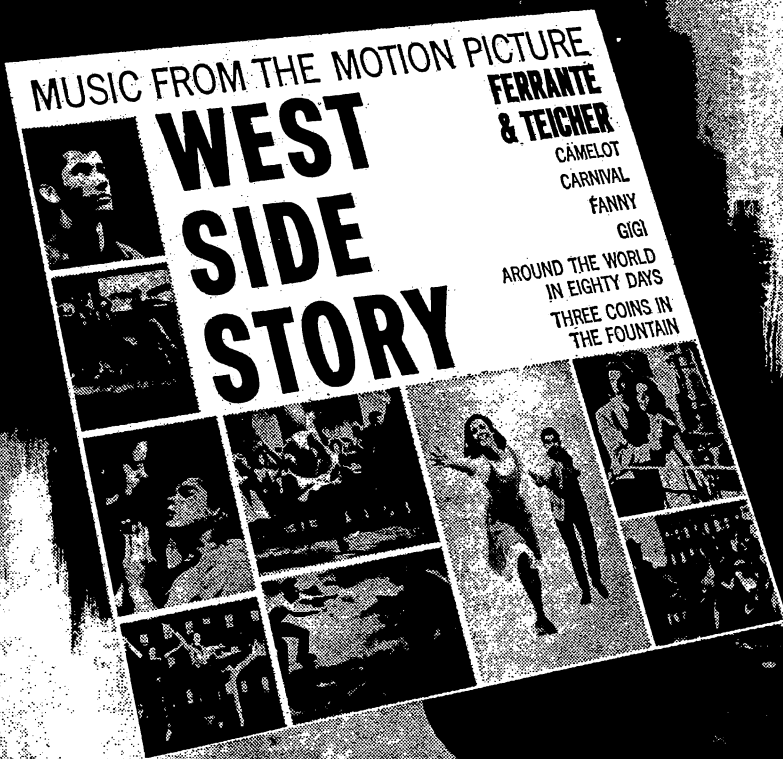


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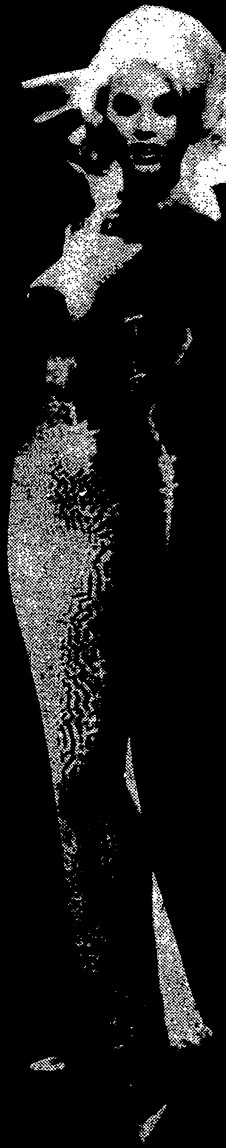








SAM J. LUTZ AND WILLIAM LOEB PROUDLY ACKNOWLEDGE THE NATION-WIDE ACCLAIM GIVEN THEIR CLIENT



# MAMIE VAN DOREN

The platinum-haired beauty broke in her night club presentation a few weeks ago at the 1,000-seat Chi Chi Club in Palm Springs, California and surprised the critics with the polish and impact of her offering. *Gene Knight  
NEW YORK JOURNAL AMERICAN*

Class act of singing, dancing and two big production-numbers looks headed for big time in the night club circuit

Act stays in high gear

Her finale dance featured eight changes of hats with almost as many changes in styles of dancing and a fast-paced variation of "Making Whoopee" *WEEKLY VARIETY*

Miss Van Doren has herself an act that IS an act. It's diverting. It's disarming. It's Van Doren.

DANCES with an appreciable amount of precision and charm. Entertaining, if not show-stopping, moments.

Sleek and spectacularly endowed Miss Van Doren rings the bell with her "Let's Do It" spirited finale. *Whoopee. Don Hearn  
THE WASHINGTON DAILY NEWS*

She won the applause and admiration of the crowd with her talent. She not only sings and dances with precision and charm but her act is big league all the way. *HOLLYWOOD REPORTER*

Mamie Van Doren's got a real swingin' and swiny act at the Latin Quarter. *Earl Wilson  
NEW YORK POST*

OPENING NOV. 16th  
AT THE PLANTATION CLUB  
GREENSBORO

OPENING NOV. 27th  
AT THE CABARET RIVIERA  
KANSAS CITY

Ablly assisted by the wonderful Don Crawford and Guy Chandler







# Boston May Drop Its Arts Center As a Popular and Financial Flop

Boston, Nov. 7.

It may be curtains for the Boston Arts Center Theatre, and the Metropolitan District Commission's adventure in culture. The MDC has set next Monday (13) for a public hearing to determine the future of the three-year old tent.

The hearing was ordered after associate commissioner Milton Cook termed the theatre project a "flop" from attendance, financial and public use standards. The project has reached the crisis point, he says, because the temporary theatre built in 1959 with a distinctive pie shaped inflated nylon roof, costs around \$35,000 a year to erect and dismantle.

The theatre on the Charles River shore has been a controversial subject since its opening. Two producers quit, claiming they could not continue because of the operation by the commission. Lee Falk, who produced strawhat at New England Mutual Hall for more than a decade, bowed out the same season the tent on the Charles opened, and the Group 20 Players in Wellesley, succumbed the following year for the same reason, both claiming unfair competition.

Downtown legions also look upon the cultural theatre as competition, as do the nearby musical tents. While Boston's legit houses were not open in the summer, it is a good guess that they will be now. The Colonial, which has air conditioning, opened the pre-Broadway tryout of Noel Coward's "Sail Away" musical Aug. 5 and plans to book shows for next summer.

Cook estimates that MDC has spent nearly \$1,000 on the culture venture since 1959, including the cost of operating the theatre, an art gallery, boat landing, paved parking areas, maintenance and policing, plus damages suffered in hurricanes and lawsuits.

The commission has asked exponents of the arts to come up with workable ideas and plans that will permit the widest possible participation by Bostonians in cultural activity. Cook says he would like to see a program of community theatre projects, ranging from school level to professional, presented at the theatre. This kind of a program, according to the official, must either be free or at a price which the general public can afford. Any arts program subsidized by taxpayers should be scheduled and geared so that it does not compete with the commercial theatre, the commission asserts.

Following conferences in New York with community theatre leaders from all sections of the country on how other communities support culture programs, Cook is convinced that, "We will have to subsidize the arts... a theatre" (Continued on page 72)

## Bequest by Frank Fay To Cambridge Hospital Recalls His 1949 Visit

Boston, Nov. 7.

The probator of the will of the late Frank Fay in Los Angeles last week disclosed that the comedian remembered visiting the Holy Ghost Hospital, Cambridge, while he was playing here in "Harvey" in 1949. Fay's will left two-thirds of his estate to the Frank Fay Foundation for the Holy Ghost Incurables.

The actor was appearing at the Colonial Theatre in "Harvey" at the time. His friend, Cambridge mayor Michael J. Neville, asked him to master of ceremonies for Archbishop Cushing's Charity Fund for the hospital. Fay had toured the hospital and seen such unforgettable things as a priest crippled by arthritis, and children bedridden for life. He gave a \$500 check to the mayor as his contribution to the patients and hospital.

The star was so affected by the visit that at each performance thereafter, as he took his curtain call, he spoke to the audience of those confined in the hospital. The "Harvey" cast then went down the aisles and took nightly collections for the hospital fund. The charity show itself, with Fay as m.c., brought about \$17,000 to the fund.

## Plan German Language Edition of 'Blue Hotel'

The German-language rights to "The Blue Hotel," by Frank Alberts, has been acquired by the Frankfurt publishing firm of S. Fischer Verlag. The drama, based on Stephen Crane's story of the same title, will be translated by German critic Willy H. Thiem.

An English-language production of "Hotel," directed by Alberts, was premiered July 15, 1959, at the Intimes Theatre, Munich. The rights acquired by the Verlag firm cover stage, television and radio in Germany, Austria and Switzerland. The deal was negotiated by Liesl Frank Mittler of the Music Corp. of America's Munich office.

## 'Lady' Gets Raves In Berlin Preem Cost 125G to Do

Berlin, Nov. 7.

The German presentation of "My Fair Lady," which opened Oct. 25 to sock reviews at the Theatre des Westens here, reportedly cost about \$125,000 to produce. Unlike most legit shows in Germany, it had no government subsidy. The financing represents private backing, and it's figured the musical will have to play to click business for at least six months in order to pay off.

Although U.S.-originated musicals haven't been too successful in Germany, except for "Kiss Me, Kate," indications are that "Lady" will also be an exception to the rule. The Alan Jay Lerner-Fredrick Loewe adaptation of Bernard Shaw's "Pygmalion" was produced here by Hans Woelfer, Lars Schmidt and Gustav Wally. Schmidt owns the German and Scandinavian performing rights to the musical.

Karin Huebner and Paul Hub-schmid costar in the German presentation, translated by Robert Gilbert and staged by Sven Aage Larsen. Oliver Smith and Cecil Beaton have respectively adapted the sets and costumes they created for the original Broadway production. Franz Allers, who conducted the Broadway production of "Lady" prior to switching to "Camelot," batoned the opening performance here. He also gets "musical supervision" billing.

## WINNIPEG TUNER SKED EARNED \$800 PROFIT

Winnipeg, Nov. 7.

The Winnipeg Summer Theatre Assn. earned \$800 profit on its 1961 season. It was the first profitable season in the organization's six-year history.

The WSTA presented three open-air musicals at the city-owned Rainbow Stag during July and August, with gross revenue of \$110,800, including \$12,900 in grants, as against expenditures of \$110,000. Total attendance was 54,000 for 31 performances over a 10-week period.

The management was in financial difficulty after the first two productions, "Most Happy Fella" and "High Button Shoes," when the season's deficit stood at \$22,000. But "South Pacific" grossed over \$60,000 in 12 performances, getting 90% of capacity (32,000) on increased prices.

The WSTA started the season with a \$11,000 deficit which has now been reduced to \$10,200. Fixed assets, which included installation of a specially designed stereo sound system, were increased by \$4,000. The city expended \$40,000 in improving backstage facilities. Audiences have grown from 24,000 since 1956, and gross revenues, excluding grants, have increased from \$35,500 to \$97,700.

Producer-manager David S. Robertson, who is expected to sign a new contract, is now working on a four-year plan intended to solve some of the financial problems.

Playwright  
**Howard M. Teichmann**  
proposes a new clause in the Dramatists Guild minimum basic agreement in re gamesmanship vis-a-vis aisle-sitters in his whimsy  
**Be Kind To Critics?**  
\*\*\*  
another bright feature in the upcoming  
**56th Anniversary Number**  
of  
**VARIETY**  
Plus other statistical and data-filled charts and articles.

## Double Off-B'way Rehearsal Rate

Rehearsal pay off-Broadway has been more than doubled under the terms of a new three-year agreement between Actors Equity and the League of Off-Broadway Theatre. The two organizations agreed last week on terms of the pact, which is retroactive to last Sept. 1.

Under the new agreement, rehearsal pay which was \$20 weekly is hiked to \$45 for the first two years of the contract and \$50 the third year. That puts rehearsal pay on a level with the minimum salary for regular performances. The old \$45 weekly base wage for performances holds until Aug. 31, 1963, then climbs to \$50 until the pact's expiration Aug. 31, 1964.

Equalization of rehearsal pay and minimum salaries for performances has been an objective of the union in all contracts covering fields over which it has jurisdiction. The actual performance salaries off-Broadway will continue to be computed on a sliding scale relating to gross receipts. However, the b.o. take governing the graduated payments has been changed.

For instance, under the old formula, an off-Broadway drama which grossed under \$3,000 weekly paid \$45 minimum salary, \$50 if the take was between \$3,000 and \$3,500 and so on to a top of \$80 weekly if receipts ranged between \$8,500 and \$9,000. The \$45 minimum now applies to grosses up to \$3,500 for the first two years of the new contract and \$50 the third year.

The new contract also requires the employment of Equity chorus members in the same ratio covering the employment of principals. The ratio of Equity to non-Equity performers in each production varies according to a show's potential gross and the size of its cast. Under the old contract, chorus members were not required to be members of the union.

Also included in the new pact are provisions for health insurance benefits, sick leave, repertory productions and recordings, plus "a more realistic evaluation of the 'residual rights' clause, by which the actors and management share equally in benefits from the sale of film rights."

A clause in the agreement also provides that "Equity members need not perform in any theatre or other place of employment where discrimination or segregation is practiced against any patron or actor by reason of his race, creed or color."

## Viveca Lindfors to Do ANTA Matinee on Brecht

Viveca Lindfors will appear in "Brecht on Brecht: His Life and His Art" next Tuesday (14) to open Lucille Lortel's sixth annual ANTA Matinee Series at the Theatre de Lys, N. Y. Gene Frankel will direct the two-part afternoon program, to include songs, readings and poems by and about Bertold Brecht and a presentation of the author's "The Jewish Wife."

George Tabori, playwright and husband of Miss Lindfors, will select and arrange material for the first half of the bill. The program, in which Eli Wallach, his wife Anne Jackson, E. G. Marshall, George Gaynes, Dolly Haas and Michael Wager are also scheduled to appear, is to be repeated, probably Nov. 26, at the ANTA Theatre.

# TIP to Stress Options on Scripts Instead of Financing Productions; Had \$36,986 Net Loss on the Year

## Set 'Louis Corbie' Tuner For Lambs Club Tryout

"The Saga of Louis Corbie," a new musical with book and lyrics by Clyde North and music by Adam Carroll, will be presented by television producer-consultant Hal Friedman for four invitational performances next Wednesday-Saturday (15-18) at the Lambs Club, N. Y. North, a vet actor and author of prior legit offerings, will also stage the musical.

The tuner will have a cast of 20, including Maureen McNally, Don Christy, Alice Nunn, Marilyn Palmer, Bill Tierney, Marjorie Nichols, Cynthia Frost and Jerry Ellis.

## Brandt Planning New Legit House On N.Y. East Side

A \$5,000,000 legit house with underground parking facilities is planned by film theatre owner Harry Brandt for New York's east side. The house, a 2,000-seater, is to be located in an undisclosed spot on property owned by Brandt between 48th and 52d Streets. The theatre exec, who with three brothers operates a chain of 153 picture houses in Manhattan and throughout the country, expects the legit showcase to be ready in 1963.

Outside of some small off-Broadway operations, the newest of the legit houses currently operating in New York is the Ethel Barrymore, completed in 1928. The Center Theatre, which opened in 1932, was torn down in 1954. The Lunt-Fontanne Theatre, which reverted from films to legit in 1958, had been operated as the Globe picture house by the Brandts prior to its sale for \$1,400,000 to Robert W. Dowling. Roger L. Stevens and William Zeckendorf, was rebuilt for stage use.

Besides the parking area, Brandt contemplates an arcade with stores. He figures the theatre's large seating capacity, plus rentals from the shops, will permit lower admission prices than charged on Broadway.

## MELODY TENT IN CHI DREW \$629,004 GROSS

Chicago, Nov. 7.

The Chicago Melody Top Theatre grossed \$603,421 in a 15-week season last summer, exclusive of variety matinees by the Three Stooges. The two weeks of daytime shows by the television comedy trio raised the take to a total of \$629,004. It was the tune-tent's second season of operation.

"Bells are Ringing," with Gordon and Sheila MacRae, was the top grosser of the season, with \$97,061 for two weeks. "Anything Goes," with Phil Ford and Mimi Hines, was runner-up with \$91,262, and Howard Keel in "South Pacific" did \$81,173. As a four week entry, "Take Me Along," with William Bendix, grossed \$156,009.

Arena's initial season, 1960, in suburban Hillside grossed \$364,252 for 12 weeks. Producer Bill Rich plans a 14-week schedule for 1962.

## To Present 'Winslow Boy' As Rehabilitation Aid

The Theatre Wing branch of Fountain House, a New York non-profit social rehabilitation center for ex-mental patients, will present its third production tomorrow (Thurs.) through next Saturday (11) at Judson Hall, N. Y. The Fountain House benefit offering, for which professionals volunteer their services, will be a presentation of "The Winslow Boy."

Mort Hillman, general manager of Seeco Records, is publicity director for the outfit.

Theatrical Interests Plan, the legit investment-producing corporation, is changing its operating policy. The outfit, which had increased the deficit on its \$372,873 capitalization to \$143,378 as of last June 30, now intends producing and participating in productions "to a very limited degree with its own capital."

The policy switch from heavy investing in shows is revealed in an Oct. 4 report sent to TIP stockholders with an accounting for the fiscal year ending last June 30. The corporation plans using "its own capital for the purpose of optioning properties and making arrangements for productions after which the working capital for the production will be raised from outside backers."

It's explained in the report, signed by TIP president Thudore J. Ritter, that under the altered setup the company "will get the benefit of any profits accruing to its interest in such productions." In line with the new plan, TIP has optioned several new scripts, including "Angel, Ansel, Down We Go," by Robert Thom; a play by Robert Crean, to be titled either "A Time to Laugh" or "Devil Palm," and to be coproduced with Lewis Allen; plus "Fiv By Night," by Jonathan Bates.

The Crean play, which may be done in London prior to a contemplated Broadway presentation involves a deal whereby TIP and Allen are each to arrange for half of the financing. TIP's contract for the Bates play calls for the work to be rewritten by another playwright. (Continued on page 78)

## Leo Kerz-Randolph Hale Row Revealed in Frisco (That's Show Business)

San Francisco, Nov. 7.

A backstage row which almost brought the curtain down in the middle of the closing night of the recent local engagement of "Rhinceros" has just been revealed. The dispute centered on money, of course.

Principals were Leo Kerz, producer of the play, and Frisco theatre man Randolph Hale, who holds the lease on the 1,147-seat Alcazar, where "Rhinceros" grossed about \$68,000 in three weeks. The row at which point Equity's Frisco rep, George Poulney, ruled the cast had to finish the performance.

The dispute had its beginnings in the way Kerz brought "Rhinceros" to the Coast. Instead of shipping his sets by truck or rail, he flew them out in order to open here on schedule. He borrowed \$11,000 from Hale to finance the move.

The closing day of the engagement, Oct. 21, Kerz arrived from Los Angeles, apparently expecting a large settlement check for the show's final week. Kerz disputed Hale's accounting, claiming such items as newspaper ads, transfer and electric shouldn't have come out of the final settlement, though his company manager, Eddie Choate, has approved the closing statement. Hale also got his transportation loan back.

Kerz became so angry he refused to sign the final settlement, though it provided about \$1,500 for him. He fired Choate on the spot, although after he cooled off and after it was pointed out to him he had to pay the manager a final two weeks, anyway, he rehired him.

At the end of the show's second act, Kerz went backstage and Hale, noting the intermission seemed extra-long, went backstage, too, where he said Kerz was threatening not to let the curtain go up. Hale disagreed, vigorously, and the Equity rep, Poulney, was called on for his ruling, which favored continuation of the show. As the curtain began going up, said Hale, "I saw Kerz sneaking through the scenery to go onstage. I grabbed him and pinioned him until the third act got underway. I told Leo that Ionesco had written no lines for him; My shins are still sore where Leo kicked me."





# Shows Abroad

## The American Dream and the Death of Bessie Smith

London, Oct. 25. Theatre 1961 (Clinton Wilder & Richard ... The American Dream ... The Death of Bessie Smith ...

Though the aficionados of the offbeat who patronize the Royal Court Theatre will doubtless enjoy Edward Albee's two one-acters, the double bill appears a questionable prospect for transfer for a regular commercial engagement.

Of the two plays, "The Death of Bessie Smith" would seem to have more stamina, though it is given the curtain-raiser treatment, with greater prominence going to "The American Dream." The latter is one of those vague, apparently meaningless comedies, long with non-sequiturs, in which there are quite a few laughs, but which all adds up in retrospect to a big nothing.

In contrast, "Bessie Smith" makes a forceful impact with its powerful theme and the intense acting of Gene Anderson as the admissions nurse in the hospital and the centrepiece of this essay in racial prejudice. It is a coldly moving exercise and suggests that the author's talents are not confined to surrealist comedy.

"Both items are vigorously staged by Peter Yates, and Alan Tagg's decor is suitable enough in its limited way.

## The One Day of the Year

Australian drama is still something of a novelty in London, the critical acclaim of "Summer of the 17th Doll" a few seasons back, whetted appetites. Now the 59 Theatre Co., which had a notable engagement at the Lyric, Hamersmith, some two years back, has presented Alan Seymour's "The One Day of the Year," across town at the Theatre Royal in East London.

That is the point made by Alan Seymour as a conflict between humble father and undergraduate son. It is a violent tussle of personalities and the author is handsomely served by most of his cast.

The cast is entirely Australian, the three principal roles being played by members of the original Sydney production in the best performances of the show.

Levis Fiander shows the right spirit as the university student who realizes he is moving away from his family, yet is terrified of

being regarded as a snob. Patricia Conolly makes only a mild impression as the girl from the other side of the tracks whose behavior is regarded as somewhat patronizing.

## Bonne Soupe

Donald Albery, in association with H. H. Winkler, presentation of comedy in two acts by Felician Marceau, translated by Kitty Black, Staged by Eleanor Fazan.

"Bonne Soupe," in a new translation by Kitty Black, is Donald Albery's latest enterprise, and it is of some significance that he is also associated with "Irma La Douce" and "The World of Suzie Wong."

The Felician Marceau comedy, seen in America in a different version and previously a substantial hit in Paris, traces the career of a young girl who "gets her degree" in the stockroom where she is employed, and develops into a hard calculating prostitute who sets her sights on a rich benefactor.

Mrs. Browne's performance cannot be faulted, though she is worthy of something substantially better. Her "past" is well portrayed by Erica Rogers, and some of the more prominent men in their lives are adequately interpreted by Peter Illing, Nigel Davenport and Peter Bowles.

2 Actors Acquitted On Congress Contempt Rap. Actors Martin Yarus and Elliott Sullivan were acquitted on a legal technicality last week in N.Y. Federal Court of charges of contempt of Congress for refusing to answer questions before a House Un-American Activities subcommittee in 1955.

The two had been charged with willfully refusing to answer 13 questions before the subcommittee, which was investigating Communist infiltration in the entertainment field

## Inside Stuff—Legit

British actor Ron Moody has not been signed for the upcoming Broadway production of "All American" as erratum in VARIETY last week. Edward Padula, who's producing the musical, in association with L. Slade Brown, claims that Moody will not appear in the presentation, which is scheduled for a Feb. 21 opening on Broadway.

# More 'Globe Playhouse'

"The Globe Playhouse" by John Cranford Adams (Barnes & Noble; \$8.50) is second edition of this important study of the Elizabethan theatre in which Shakespeare's plays were originally produced.

With Irwin Smith, Adams has constructed a detailed replica of the Globe, now on display at Folger Shakespeare Library, Washington, D. C. Model is considered by experts most authentic to date, and furnishes basis for several of the 33 illustrations in the book.

## Legit Followup

### Irma La Douce

Although Elizabeth Seal has started her fourth year in the title role of this wry musical comedy, her first two having been in London, her performance retains freshness, style, verve, energy and much personal appeal.

Still particularly memorable are the Seal-Quilley duets, "Our Language of Love" and "The Bridge at Caulincourt," while Miss Seal's delivery of the title song and her vigorous dancing have dynamic wallop.

## Boston Art Centre

The possibilities would be to abandon the project completely, to operate an open air theatre similar to the cuffs Shakespeare theatre productions in New York, to enclose the existing theatre for use during a six-month season when heat is not required, or to construct a permanent heated theatre at the site, provided a workable program for maximum public use and participation is evolved.

Cook reveals that the producers, American Festival, Michael Dewell and Frances Ann Hersey, lost about \$90,000 last summer. Among their presentations were "Anatoli" and "Elizabeth the Queen," the latter starring Eva La Gallienne.

# Shows on Broadway

Continued from page 70

## The Complaisant Lover

Michael Redgrave plays the curiously limp husband with a bland, casual, slightly mannered air and an occasional hint almost of archness. Although he professes concern over his wife's emotional state, the husband is obviously more worried by the threat to his own domestic tranquility.

As the demanding lover, Richard Johnson seems curiously self-contained, and he hardly suggests the sort of red-blooded Lothario who has led a succession of married women into adultery or inspired the dentist's wife to irresistible passion.

Sandy Dennis is acceptably vehement as an infatuated 19-year-old, and she displayed admirable poise in a nightmarish incident opening night when her petticoat started to slip and she moved behind a sofa onstage, and stepped out of the garment without seriously disrupting the rhythm of the scene.

Among the other players, Gene Wilder is funny as a baffled English-speaking Dutch bellhop, Nicholas Hammond seems affected as a precocious moppet, George Turner and Christine Thomas are passable as friends who put up with the dentist's practical jokes and Bert Nelson gives a forthright performance in the caricature role of a hearty Netherlands dental equipment manufacturer.

"The Complaisant Lover" has a standard basic story situation and at least two distinctive characters in the husband and wife. If the frankly immoral conclusion were acceptable, the role of the lover should be given more dimension and vitality.

Ben Fyfe & Irving Squires presentation of drama in three acts (four scenes), by Waldemar Hansen. Staged by Milton Katselas; scenery, Boris Aronson; costumes, Patricia Zipprock; lighting, Tharon Musser; music, John Balamos; production coordinator, Pat Fowler; stars Katina Nucky, Ted Benjades, Morgan Sterne, Martine Bartlett, Boris Tumarin, John Balzac, Eleni Klamos, Ted Benjades, Leslye Hunter, Alan Howard, Lou Antonio. Opened Oct. 31, '61, \$8.50 top.

There isn't much occasion for interest in "The Garden of Sweets," which opened last week at the Arts Theatre. The drama by Waldemar Hansen is a poor play, badly produced, ponderously staged and deplorably over-acted.

## Shows on Broadway

He is a confused youth whose brow-wrinkling self-pity and resentment are about all he has in common with his rather devoutly maternal mother, his alcoholic oldest brother, the callously lecherous second brother and his plaintive spinster sister.

Whatever the intended point, it doesn't matter much for "The Garden of Sweets" is awkward, overwrought theatrical humok that leaves a spectator wondering how anyone could have thought it worth doing.

Miss Sherwood is believable as the drunken son's bitter, possessive wife and Morgan Sterne, in the only other clearly defined role, gives a direct and plausible performance as the son who prefers women and gambling to family ties.

John Balzac is believably miserable as the drunken son, Martine Bartlett is acceptable as the waiting old-maid daughter, Boris Tumarin isn't able to give reality to the caricature role of a slightly sanctimonious Greek Orthodox priest, and Ted Benjades, Eleni Klamos and Leslye Hunter are passable in bit parts.

Boris Aronson has designed an interior setting that might also represent a church or an Oriental teahouse. Patricia Zipprock has provided vaguely noticeable clothing, Tharon Musser has devised the intrusive lighting and John Balamos has supplied distracting incidental music.

One thing about Broadway first-nighters—they're extraordinarily patient and polite. During the opening performance of "The Garden of Sweets" there was no perceptible flight for the exits, and even at the final curtain no one threw anything or jeered.

Off-Broadway Shows (Figures denote opening dates). American Savoyards, Jan Hus (10-28-61). Balcony (Rep.), Circle In Square (3-30-60). Blacks, St. Marks (5-4-61). Bell Branches, Grand (10-5-61). Connection, Living (Rep.) (9-12-61). Different, Mermaid (10-17-61). Ben Fyfe & Irving Squires (4-18-61). Ghosts, Sullivan St. (5-3-60). Fantastic, 4th St. (9-21-61). All in Love, Martineque (10-27-61). Jungle, Living (Rep.) (11-2-61). Many Shows, Living (Rep.) (10-31-61). Mary Sunshine, Players (11-18-59). Alliance, Sheridan Sq. (9-25-61). O Merry Me, Gate (10-27-61). Premise, Premise (11-22-60). Sap of Life, Sher. Sq. (10-31-61). Threepenny Opera, de Lys (9-20-61). 2 by Sreyan, East End (10-22-61).

SCHEDULED OPENINGS Sharon's Grave, Maiman (11-8-61). All in Love, Martineque (11-10-61). Auto Graveyard, 41st St. (11-11-61). Caroline-Dock, Midway (11-14-61). Bell Branches, Grand (11-26-61). Tolmire, Theatre Marquee (11-20-61). Red Roses, Greenwich Mews (11-21-61). Andros-Police, Phoenix (11-21-61). Apple, Living Theatre (11-19-61). Shadow of Heroes, York (12-5-61). Sing Muse, Van Dam (12-6-61). Flight, Broadway (12-14-61). Not While Eating, Mad. Ave. (12-19-61). Madame Aphrodite, Orpheum (12-27-61). CLOSED Baskers, Critic (3-26-61); closed last Saturday (4) after six performances. Happy Days, Cherry Lane (3-17-61); closed last Friday (3) after 23 performances. Red Eye, Provincetown Playhouse (6-12-61); closed last Sunday (5) after 189 performances.









Literati

Viking's New Slate

Thomas H. Guinzburg has been elected president of Viking Press to succeed his father, Harold K. Guinzburg, who died on Oct. 18. Later founded Viking in 1925 and continued as its president until his death. His son joined the firm in 1953 and became a v.p. in 1960.

Charles Margolin continues as Treasurer, a post he has held since 1934, and Pascal Covici continues as a Director. Two former officers and directors, B. W. Huebsch and May Massee, remain as advisory editors.

Harper & Row Merger

Trend toward mergers in the publishing industry became more pronounced last week when it was revealed that Harper & Bros. will amalgamate with Row, Peterson & Co., an Evanston, Ill. firm which publishes elementary and high-school textbooks.

Leo Carrillo's Memoir

"The California I Love" by Leo Carrillo (Prentice-Hall; \$7.50), is a four-part history of his native state by the late screen star, in collaboration with Ed Ainsworth, columnist on the Los Angeles Times. Jacket carries tribute to Carrillo from Robert Moses.

With unabashed sentimentality, book traces history of Spanish California, which Carrillo's family helped to settle; then deals with Yanqui annexation of the Republic and its golden expansion. In author's enthusiasm, much fact is eluded; considerable fiction is expanded, but since this is personal memoir of a colorful character, issue can hardly be taken.

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for the Times' International Edition. The western edition will be printed in Los Angeles by the commercial printing firm of Rodgers & McDonald Publishers.

Andrew Fisher, assistant general manager of N. Y. Times, will be the executive in charge of the western edition and will also continue in his present position.

John B. Olson, v.p.-g.m. of the St. Petersburg Times, will be general manager for operations of the western edition in Los Angeles. Olson was controller of the Arkansas Gazette prior to joining the St. Petersburg Times in the same capacity.

Have Lens, Will Travel

After reading Arthur Fellig's autobiography, "Weegie" (Ziff-Davis; \$5), the titlepage billing "the world's zaniest photographer" takes on even greater meaning.

Weegie is a legendary lenser who has mugged the famous and infamous, and his frank dissertations on how a peeping lens can unbend the great and the wouldbes but is part of this racy, readable tale.

His recollections include the fact that he was practically the official court photographer to Murder Inc. but his peregrinations took him to Hollywood and Paris, and points in between. It's an off-beat memoir and fun reading.

Prolific Eddie Bernays

Veteran p.r. Edward L. Bernays, on the occasion of his 70th birthday this month, will have two books published. This is in addition to his memoirs which will be keyed to being a social history of his times.

Bernays' second is "Your Future in Public Relations" which Richards Rosen Press is bringing out as one of its Careers in Depth series.

Phyllis I. Rosentour, who has worked with Eddie Cantor and other show biz personalities, has signed with Harcourt, Brace & World for a blog of actor-educator Monty Woolley.

Author Richard Tregaskis branded the nation's highly-publicized East-West Center, located on the University of Hawaii campus, as a "two-bit adjunct" to a "second-rate university" in an address before the Hospital Association of Hawaii.

launched on a crash basis and become a great Federal university, competing with Peking University (20,000 students) and Moscow's Friendship University—"but we dropped the ball."

Writer's "fifth wheel" criticism of the East-West Center drew lengthy "tain't true" retorts from Hawaii campus sources.

More Mayer-Griffith Books Vet film exec Arthur L. Mayer is running among lecture tours at universities and two show biz books for Doubleday and Macmillan.

Canada has its first National Press Club. Okay for change of name and status came from Ontario's provincial secretary's department for the Ottawa Press Club to be National Press Club of Canada in future.

Ottawa Press Club had existed for 35 years on a purely local basis but with membership including newsmen (newspaper, AM and tv, publicists and photographers) from all over Canada working in the capital, it was logical for it to become the National Press Club of Canada.

"Stoned Like a Statue," second book by Don Safran and Howard Kandel, is being published today (Wed.) by Kanrom. Dean Martin wrote the foreword, saying he was paged for the job because of his long association with the book's title matter.

Authors are both with the Dallas Times Herald, Safran a show biz columnist and Kandel in the ad department. In 1960 they teamed on "Nudeniks, or Art Appreciation for the Layman," published by Macaulay.

The Major Plays of Chikamatsu, translated by Donald Keene (Columbia U. Press; \$8.50), contains 11 of Japanese playwright's 130 plays.

Dr. Keene is professor of Japanese at Columbia. Bob Skolsky, entertainment editor of the Syracuse Herald-Journal and Herald-American, has left the Newhouse papers to become film critic of the Buffalo Courier-Express.

Hal Clancy Goes Blackstone Hal Clancy, managing editor of the Boston Traveler, has resigned to practice law.

Frank Brown's Plans Frank Brown, of Calgary, president of Continental Holdings Ltd., says his company is going to publish a national monthly magazine, The Canadian, dealing with business and national affairs.

He also said he plans to purchase Saturday Night and Liberty, recently bought by Percy W. Bishop, Toronto financier, from Jack Kent Cooke. Bishop has confirmed that Continental Holdings may obtain a part interest in the magazines but he says he will retain full control and their editorial policies will remain independent.

Leonard Slater Roughing It Writer Leonard Slater, longtime New York editorial staffer of McCall's, under editor-in-chief Herb Mayes, has now picked for himself a "roughing it" assignment as contributing editor to the monthly. His base will be a villa in Beaulieu-sur-Mer on the Riviera.

Slater is also working on a book assignment.

Show Bizites' Cookbook A unique communal cookbook publishing venture is "Pots and Pans in Palisades" which started as a PTA project in the hamlet of Palisades-Sneeden's Landing in New York's Rockland County and, after three years in the making and the results of many talents—artistic and culinary—it has been published.

Among the show biz-literati kitchen capers, contributing favorite recipes, are Mike Wallace, Ralph Bellamy, Maurice Evans, Helen Hayes, Katharine Cornell, Richard Kiley, Henry Jones, James Daly, Edgar Snow, Bentz Plagemann.

CHATTER

Sammy Baugh, one of football's alltime greats and currently head coach of the New York Titans, has a hard-hitting piece in the current issue of Elks Magazine in collaboration with Harold Rosenthal, N.Y. Herald Trib staffer.

Charles L. Mooney, associate editor and columnist of Albany Knickerbocker News, will be given testimonial dinner Nov. 15 in recognition of his "service through the years to civic projects and the many nice things he has written in his column." The latter appears four times weekly.

Milt Shapiro, editor of Gun & Sport mag, has written two children's books for Messner: "Beginners Book of Sporting and Hunting Guns" and "The Hank Aaron Story."

Alan Wayne, director of programming development at CBS-TV, has written a new tome, "Prima Donnas And Other Wild Beasts."

William T. Rives, sports editor, and Thomas J. Simmons, news editor, both promoted to associate managing editors by the Dallas Morning News. Daily also upped Robertson to sports editor and John R. Puckett to news editor.

World Pub. Co. has appointed Aaron Asher director and editor of Meridian Books, its quality paperback division, succeeding Arthur A. Cohen, the founder of Meridian and its president until it was acquired by World in May 1960.

Robert Skolsky, entertainment editor of the Syracuse Herald-Journal and Herald-American, has left the Newhouse papers to become film critic of the Buffalo Courier-Express.

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Pitt Post-Gazette's Harold V. Cohen, after a long siege, returned to his desk, then ordered home, but now discharged from the hospital. However, can't report back to work until Dec. 1, but gets mail regardless care of the paper.

Richard Jackman, president of the Rumford Press in Concord, N.H., which prints some of the country's leading magazines, is one of three New Hampshire citizens who have been honored with certificates of appreciation from President Kennedy for service in the New Hampshire Selective Service System.

Lancer Books has set a tv tie-in deal to come out with a "Dr. Kildare" paperback at least twice a year. On the pic-end, Lancer will paperback "To Late Blues" in a tie with the upcoming Paramount release.

Yanks' Latin Status

Continued from page 3 the various moves of the Mex government to "nationalize" the industry.

Most dramatic was the government's purchase of two large theatre circuits, which, in effect, substituted a government monopoly for a private monopoly. Operadora, the government circuit, now operates a total of 329 houses, including 65, or about half the total, in Mexico City.

Mexican Studio Lull The current crisis in the Mex production industry also is bound to have an effect on future major company business, manana, if not sooner. While this crisis may result in conciliatory moves designed to attract increased U.S. production activity south-of-the-border, it's feared there may also be moves to cut in on some of the loot being earned by American production.

In terms of longrange prospects, U.S. major company execs do not appear particularly concerned over the possibilities of President Kennedy's Latin-American assistance program, vis-a-vis "Fidelism." The're much more worried about the spread of television, that panacea of free entertainment which can be expected to offer particular appeal to underpaid masses.

In Brazil there are now 25 tv stations and 1,000 receivers; in Argentina, eight stations and 700,000 receivers; in Mexico, 25 stations and 500,000 receivers, and in Venezuela, three stations and 200,000 receivers. And this, experts emphasize grimly, is just the beginning.

Unless Latin Americans turn out to be the exceptions which prove the rule, theatre attendances can be expected to decline quite sharply in the tv-wired countries in the immediate future.

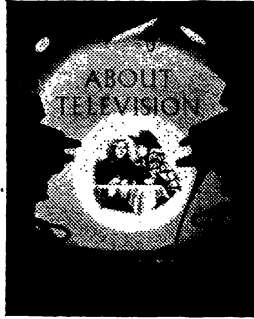
In terms of general business practices, all the Latin American countries are completely free as far as U.S. films are concerned. Argentina is the only market to impose import quotas, but the total for the U.S. majors (200 a year) is large enough so that the majors can import all the pix they want and still have some permits left over.

There are no remittance restrictions of any kind, though the aforementioned currency devaluations have cut into remittances even more effectively—and permanently—than regulation remittance restrictions might do. What have been the biggest b.o. winners in recent years? Run down the list of VARIETY's top domestic grossers and you'll have an idea. Latin American tastes are remarkably similar to those of citizens in Des Moines or Brooklyn—though perhaps the specs—Biblical and pectoral—do a little better, proportionately (and comedies a little worse) south of the border than in the home market. Top earners in last several years: "Ten Commandments," "Ben Hur," "Spartacus" and "Goliath and The Barbarians."

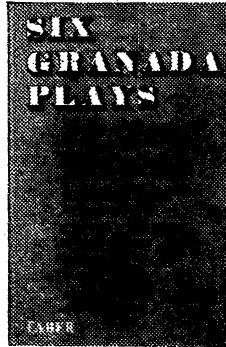








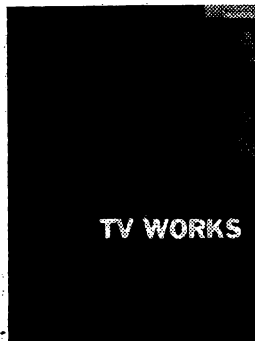
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## NO TIME TO FIDDLE IN ROME

### 'Do Not Patronize' as Boycott Weapon in TV-Radio Gets Okay

Looks now like striking unions in the radio-tv industry will be able to carry on "secondary boycotts" without fear of having them declared illegal. Two recent decisions by the National Labor Relations Board found, in effect, that the circulation and distribution of "do not patronize" leaflets does not constitute restraint or coercion against struck broadcasters.

These "do not patronize" leaflets and like material have been the sources of hot dispute the last couple of years. They are the techniques employed by broadcast unions against advertisers on struck webs and radio and tv outlets. Unions figured that the only way to get at advertisers on the outlets being struck was to hit 'em where it hurts—at the stores where the sponsors merchandise their products, in hopes of getting them to pull ad support away from struck stations.

By a three-two vote, the newly-constituted (under the Democratic administration) NLRB voted only recently to upset previous rulings. New vote ruled that Local 662 of the Radio & TV Engineers (IBEW) had the right to distribute leaflets against advertisers on the Middle South Broadcasting Co. station. (A

(Continued on page 28)

### William Morris Family's Camp Intermission Into N.Y. Kids' Summer Retreat

Saranac Lake, N. Y., Nov. 14. Camp Intermission, the William Morris family manse here, has been sold to N. Y. State Dept. of Conservation for an undisclosed sum for use as a children's summer camp.

As presently blueprinted by Conservation Dept. authorities, the manse will be used as a meeting hall during the winter months. Part of the main house will be converted to a dining room and kitchen for the boys, and further down on the lake, Adirondack lean-tos, each housing 10-12 youths plus a counsellor, will be built. The barn will be converted to a combination craft shop, classroom and projection room.

Trails, to be open to the public, will be marked on the vast Camp Intermission acreage, and trees, plants and other wildlife will be labeled. The lakefront will continue to be used as a bathing beach. The Conservation Dept. hopes to

(Continued on page 58)

**SUPER UNIVERSAL ZOOMAR**, clever camera work and commentary Santa Monica fire November 6 gave KTLA all-time ARB high of 23—doubling other local programming. Congratulations! Jack Pegler.

### Born Publicity-Minded

Mrs. Anna Zwetsch, of The Bronx, N.Y., mother of Mrs. Richard Bartlett, now 22, wrote Bill Berns, public relations veepee for the N.Y. World's Fair 1964, that her daughter was an incubator baby at the N.Y. World's Fair 1939, in Dr. Couney's Exhibition, and thought she rated ouffo admission comes 1964.

Will Yolen, a p.a. pal of Berns, advised: "No, let her pay now; last time she got in for free!"

### Non-Segregated Demand Costs Weavers 3 Dates

The Weavers, folk singing group, lost three concert dates in the south because the promoters didn't want to comply with a request that the audiences be non-segregated. The concerts were scheduled for Tulane U., Georgia Tech and the U. of Alabama.

The contracts for the three dates had already been signed (for about \$2,500 a performance) but when the group asked their agency, William Morris, to get assurances of non-segregation, U. of Alabama cancelled. When Georgia Tech and Tulane wouldn't give them proper assurance, they also were cancelled.

Meantime, the group continues to swing in the north.

### PAL'S PREPARATIONS LOST WITH MANSION

Hollywood, Nov. 14. Producer George Pal lost something more than his razed home and personal belongings in last week's fire which raged through Bel Air, home of many film personalities.

Manuscripts, sketches and pre-production material for three upcoming films also went up in the blaze which destroyed his \$180,000 mansion. Films involved are "The Disappearance," "The Circus of Dr. Lao" and "Lost Eden."

Producer had returned the Thursday previous to the Monday (6) holocaust from German locations of his Metro-Cinerama production, "The Wonderful World of the Brothers Grimm" and hadn't yet unpacked several thousand dollars worth of original prints purchased there, in addition to film material.

### STUDIOS' BOOM IMPERILS FUN

By ROBERT F. HAWKINS

Rome, Nov. 14. Since the end of World War II the Italian film production industry has had two substantial booms followed by lulls in activity. But the present surging vitality in the studios is without prior example. The cliché expression "Hollywood-On-The-Tiber," is today far more than press agency hyperbole.

Not only will the Italian industry this year top all previous production records with over 200 features expected in the can come December, but 1961 will probably have seen more foreign—notably American—features made in this country than ever before in a like period.

Frozen moneys used to be the main reason for making a Yank pic in Italy. Now that congealed coin has long been used up, other reasons have opened the floodgates. For one, Italian facilities apparently offer a maximum quality at a minimum of price. Co-production ventures and adventurous Italian filmmakers spurred by success offer other lures. The international success of "foreign" films on the international market has urged Yank producers to make them themselves. Then there's the eternal lure of the Italian set.

(Continued on page 11)

### Church Groups: 'Clean Up' TV-Pix

Minneapolis, Nov. 14. Protestant forces should "unite with Roman Catholics in a concerted effort to clean up both tv and the movie industry," according to Mrs. Bernard Spong, national president of the Augustana Lutheran Church Women.

Commenting on an editorial in a national Lutheran publication which recommended that American television should be "turned off and left off until the networks can come up with a new plan," the Minneapolis woman said that movies are much more in need of cleansing than tv. Dr. G. Elston Ruff, editor of the Lutheran, a weekly news magazine of the United Lutheran Church in America, had charged in his attack on tv that industry today is "at least 50% a device of businessmen."

Mrs. Spong argued that it would be a "tragic mistake" to refuse to use television. "It would seem far better if we could try to mold it into the form we desire," she said.

She was, however, highly critical (Continued on page 42)

### The Play (Not Profit) Is the Thing For Lincoln Center's Rep Theatre

By JESSE GROSS

#### Burt Lancaster's Quip

Burt Lancaster's crack about VARIETY went around world on the AP and other news wires when he saw his \$500,000 Bel Air showplace reduced to ashes in that holocaust.

He took one look, turned to the mailbox to pick up his mail, telling a newsman that he "knew of the damage from the others; I just came mainly to pick up my VARIETY in the mailbox."

The seasonal budget for the Repertory Theatre of the Lincoln Center for the Performing Arts, N.Y., will be around \$1,250,000. That was revealed last Monday (13) by Robert Whitehead, co-producing director with Ella Kazan of the repertory venture, which is scheduled to debut in October, 1963.

In discussing the Repertory Theatre at a luncheon-meeting of the Drama Desk, the association of theatrical editors and reporters in the New York area, Whitehead emphasized that the legit arm of the Center is expected to operate at a deficit, since a break-even on the budget would require steady capacity business for the repertory productions.

The Repertory Theatre was the topic of discussion at the luncheon, at which the guests included, besides Whitehead, Kazan, Dr. William Schuman, president-elect of the Lincoln Center; Jo Mielziner, collaborating designer for the theatre, and representatives of the architectural firm of Eero Saarinen & Associates. Saarinen, who

(Continued on page 66)

### Goldberg to Sift Foreign Artists' Unfair Competish

Secretary of Labor Arthur J. Goldberg has told the American Guild of Musical Artists that he will conduct a study of the problem of foreign choral and concert groups working in America under non-union conditions. This situation, the union declared, is undermining the "hard-won" standards achieved by AGMA.

Goldberg's statement came as a result of a protest by Hy Faine, AGMA's executive secretary, to President Kennedy in which he complained that foreign groups coming to the U.S. and working under sub-union conditions provided unfair competition to the American artists. This, he added, will result in the "loss to the American performer of his livelihood and career opportunities."

Faine informed Goldberg that the problem "is of utmost urgency to the union in view of the performances now being given in the United States by the Branko Krstanovich Chorus from Yugoslavia which is performing under non-union conditions during its

(Continued on page 69)

### SEARS AND WARD INTO MAILORDER TOUR BIZ

Mailorder tourist travel business is argued by plans, both via Sears Roebuck and Montgomery Ward, to book global travel on a mass basis—and at cutrate.

The recent Cannes conclave of the travel agents (ASTA: the American Society of Travel Agents) and others (European and Far East hoteliers, restaurateurs et al.) heard of the Sears and Ward moves. The agents no like, fearing a cut in their traditional percentage by the aggressive, mass operation of the giant mailorder houses.

### Italian Govt. Taboos Pic on 'Conscientious Objectors' as Illegal

Rome, Nov. 14. "Thou Shalt Not Kill," a Zebra production which Columbia is releasing worldwide, has been officially denied an Italian release permit by the local censorship authorities. Nix is based on an article of Italian law (dated 1923) which condemns "all action condoning facts which the law considers crime."

Surprisingly worded official communique denying permit for pic, which recently won praise and a prize at the Venice Film Festival, said that "even though it is felt that the film is of high artistic value," the conscientious objector theme of pic was "so portrayed as to influence viewers to commit similar acts."

"Kill" has had a harassed career, first via difficulties in its production phase it had to be shot in Yugoslavia, as both French and Italian authorities objected to it, later in incidents at Venice Fest (where French delegation ankle projection), and more recently in Rome and Milan, where private

(Continued on page 63)

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# Stouffer's Cafe for Philharmonic Hall; Other Lincoln Concessions Negotiating

Reynald Allen, general manager of the Lincoln Center, New York, has a deal more or less worked up with the Stouffer's restaurant chain only for the Philharmonic Hall. This will be the pop-priced operation with bar facilities, plus food snacks before and after the concerts. The de luxe restaurant operations have not been set. These, too, will include bars. The Metropolitan Opera House operation will seat 300-350 and an even larger class restaurant 400-500 capacity will be on the plaza level for the Juilliard School of Music complex. This will face south on the bridge spanning 65th St.

In addition, the N.Y. State Theatre Bldg., where the N.Y. City Center will operate, will have both bar and food snack facilities but will also be elaborately designed for functions which Allen hopes the State and City officials will avail themselves for official functions. The banquet hall, with the largest capacity of any of the Lin-

(Continued on page 58)

## Moscow Cast Change

Nat Weiss, 20th-Fox publicity manager, and wife Golda, postcard the following from Moscow, scene of a recent, politically significant grave: 'Stalin: robbery;

"If you see a show too late in the run, you don't get the original cast. That's what happened to us. It's like seeing 'South Pacific' without Pinza."

## A Hypnosis Documentary Part of Huston's 'Freud'; Wary of Medical Ethics

By JOHN KAFKA

Munich, Nov. 14.

John Huston and party working on "Freud" biopic for Universal has returned from Vienna to Munich to complete the film in the Bavaria studios by Christmas. Shooting takes place behind locked doors with such secrecy as though Stage II were actually a treatment room. At times, it is. Recently a number of real psychotherapists, expert in hypnosis, were flown in from the U.S. together with some of their current patients or "test subjects." For a few days they continued whatever they were doing at the time on their medical

(Continued on page 71)

## Order Anti-Apartheid Author Out of So. Africa

Capetown, Nov. 14.

T. Sharpe, photographer and author of the anti-apartheid play, "The South African," which is at present running in London, has been given 10 days to quit South Africa after Security Branch members had searched his apartment. Sharpe is the son of a British father and a South African mother and was born in London.



NEIL HICKEY

Featured By-liner of The American Weekly, says:

"On the floor of New York's sumptuous Copacabana PAUL ANKA is always impeccably rhythmic. A show business phenomenon. PAUL ANKA is one of the most mature and self-assured 20-year-olds in the country facing decades of heightened activity as a performer."

## See Greenfelt Blackout in Ky.

Cincinnati, Nov. 14.

The heat is on gambling, prostitution and wild night life in Newport, Cincy's side yard in the Kentucky bank of the Ohio River.

It could last for four years, the term of office for George Ratterman, elected on a reform ticket to take over Jan. 1 as sheriff of Campbell County, second largest in the Blue Grass State.

Ratterman, 35, father of eight, who lettered in football and three other sports at Notre Dame, played pro football for 10 years and is in his second season of color and commentary for telecasts of American Football League games, says he owes his election victory to failure of a "sneak play."

He referred to his arrest with striptease dancer April Flowers in Newport's Glenn Hotel. He claimed a frameup, to blacken his candidacy, and won dismissal of charges. The Glenn adjoins Tropicana (former Glenn Rendezvous nitery), where the stripper was engaged.

For several months during the election campaign there was a clampdown on casinos in Newport and Campbell County, including Beverly Hills, swank nitery in Southgate which has presented big-time floorshows since its opening in 1937.

Ratterman's election will over-

(Continued on page 71)

## Davis Wows 2,000 Captive Audience at Folsom Pen

By CLARK BIGGS

Sacramento, Nov. 14.

One of the busiest entertainers around, Sammy Davis Jr. has found another place to spend his spare time—playing before inmates of prisons. He entertained an audience of 2,000 convicts Sunday (12) in Folsom State Prison, California's maximum security prison, near Sacramento, an 800-mile round trip by plane to do so, between a 2 a.m. show Sunday morning and another show later Sunday at the Coconut Grove, in Los Angeles.

After his show, Davis proposed the formation of a nationwide committee of show business to get other top names to do shows for inmates. "This is something that's got to be done," he asserted. "I haven't talked to anybody about it yet. First of course, I've got to talk to AGVA in New York, to start there."

What started Davis on the whole thing is a part he has in a film now being made, "Reprieve," which deals with the rehabilitation of a convicted murderer.

Although location scenes of the film are being shot at Folsom, Davis' secondary part in it the plays an illiterate taught to read and write by the hero) did not require him to be at the prison. But being connected with the film (a true life story of John Resko, who wrote a book, "Reprieve") he felt

(Continued on page 70)

# Seven Years After Her Film Discovery, Geraldine Page May Be 'Accepted'

By VINCENT CANBY

## This Is Praise?

Lord Beaverbrook had a private showing of "The Day The Earth Caught Fire" last week, a film in which Arthur Christiansen, former editor of the London Express and now tv script consultant to Associated Television in London, plays the role of an editor.

The publisher was so pleased with the ex-newspaperman's performance that he ran some paragraphs on the film in last Thursday's Evening Standard, concluding, "Great as Chris was as an editor he would have made an even greater actor."

Hollywood's hunt for "new faces" has more often than not resulted in strange and inexplicable case histories of the big build-up, followed by the big letdown. One such case history, however, now looks for a kind of happy ending.

Geraldine Page, seven years after making her first Hollywood film, "Hondo," for which she received an Oscar nomination and no further film offers, has just completed her second and third pictures Paramount's "Summer and Smoke" and Metro's "Sweet Bird of Youth." This time the letdown may be avoided: almost \$4,000,000 in negative costs is involved in the two pictures.

Actually Miss Page's Hollywood experience reflects much of the turmoil through which the American industry has been struggling in recent years. If she hits it big, this time out, it may well be a sign that the industry has finally approached the state of maturity everybody has been talking about for so long. That is, the industry will have found out how to employ one of the top performing talents of the last decade.

Over dinner at the Algonquin in New York recently, Miss Page was much too enthusiastic about "Summer and Smoke" and "Sweet Bird" to be bitter about her initial trip on the coast. (She had been signed for "Hondo," she thought, during a period when producer-star John Wayne was experiencing an uncharacteristic desire to be somewhat arty. She was known as a Broadway actress and Wayne and director John Farrow thought she would add "class." She added class, all right, but after they

(Continued on page 71)

## Bowling Outfit Booking Jazz Combos in Test To Build Alleys' Patronage

The ailing employment situation for jazz combos is getting some first aid from an unexpected source—the Bowling Corp. of America. The outfit, which operates bowling and amusement centres throughout the east, south and midwest, has been booking combos into some of its establishments, sometimes with a singer as well.

Instituted to boost patronage at the centres, the policy is figured to be paying off. So far the experiment has been tried in the bowling rams in Hillside and Greenbrook, N. J. Plans call for the operation to be extended into Kentucky and Alabama lanes.

The use of combos in the bowling spots augments the ever-present juke and has no effect on charges at the lanes except that the price of drinks at the bars

(Continued on page 47)

## Weird Bay State Quirk Applies Blue Laws To Saturday Veterans Day

Boston, Nov. 14.

Under the current enforcement of Massachusetts "blue laws," a legal holiday is treated like Sunday. Last Saturday, a big trading day naturally, the old Puritanism hits Veterans, (formerly Armistice) Day with trade, the victim for \$15,000,000 in Boston and \$28,000,000, estimated, state-wide.

While film exhibs were not affected, though fearing the Blue Laws could get out of hand, legit theatres had to fork up \$12 each for special licenses to present live entertainment; night clubs had to pony up \$7 for special licenses. Motion picture theatres, however, had less traffic in matinee times than if the shoppers had been out.

Staggered merchants were mapping plans to fight the Blue Laws, and Boston's Retail Board officials compiled a dossier of evidence to be used to fight the restrictive Blue Laws in court and before the Legislature.

City censor and Chief of Bos-

(Continued on page 63)

## Award Eva Le Gallienne Norway's Knight's Cross

Washington, Nov. 14.

Eva Le Gallienne has been awarded Norway's Knight's Cross, first class, of the Royal Order of Saint Olav, for furthering the works of Henrik Ibsen in the U.S. Norwegian Ambassador Paul Koht presented the cross and a scroll to Miss Le Gallienne, upon the direction of the King of Norway, in a brief ceremony at the Norwegian embassy here.

The award marked the first time the Norwegian honor has been bestowed upon a U.S. theatre personality. Miss Le Gallienne has produced Ibsen plays and has had two published books of Ibsen translations.

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# PRODUCERS AS OWN DISTRIBS

## HAROLD LLOYD'S CANNY FORESIGHT

Silent comedy star Harold Lloyd, who hasn't made a picture since 1947's "The Sins of Harold Diddleback" (released in 1950 as "Mad Wednesday"), is readying a compilation of sequences from some of his old releases labeled "Harold Lloyd's World of Comedy." The pic is tentatively skedded to go into theatres early next year under the Continental Distributing banner.

The man with the black horn-rim glasses, one of the canniest star-producers in the history of Hollywood, along with Charlie Chaplin, is one of the last great comic stars of the silent and early talkie days who hasn't yet sold out for been sold out to video. Like Chaplin, Lloyd owns most of his own pix which he has carefully guarded from inopportune television exposure. He's even one up on Chaplin in that he, Lloyd, also owns most of the short subjects he ever made, so that these have not been showing up in various omnibus features on silent film comedy seen recently. (Producer Robert Youngson's compilations have used a healthy percentage of old Chaplin which was in the public domain.)

In New York last week for talks on distribution and promotion plans with Continental, Lloyd explained he still owns a 50% interest in "The Milky Way" with Paramount, and that only "Professor Beware," which MCA acquired as part of the Par library, and "Mad Wednesday," owned by Howard Hughes, are out of his control. Since he was one of the few Hollywood stars who were successful at financing their own pic, and since he never subsequently sold out, he now stands in a nice position to realize the medium returns on any newfound popularity.

Lloyd isn't kidding himself with the idea that it's going to be easy to sell a new generation which has never heard of him. Aside from older portion of the film audience, he's an "unknown quantity." It was because of the need to lick this problem, he said, that he decided to make a distrib deal with Continental, feeling that their manner of carefully regulated payoff would allow time for promotional buildup and word-of-mouth assistance.

Although he's never liked personal appearances — and seldom made any in his heyday — he's agreed to a limited routine of appearances on behalf of the new pic. This would include appearances on interview broadcasts and the like. Because he isn't a stand-up comedian, he said, he had always feared that personals would do more harm than good; audiences would be disappointed that he was just an ordinary person.

Ever since 1949, the star has been considering various ways in which he might put his library to work. He allowed his talkie, "Movie Crazy" to have a limited tv run around the country, but subsequently withdrew it. Then he compiled a feature called "Laugh Parade" of sequences from 17 features and shorts. There was lively

(Continued on page 17)

## BB Sans Bed For Metro

Metro might be a little disappointed with its recently completed Brigitte Bardot starrer, "A Very Private Affair," if they think it's going to be a "sort of 'The Lovers' with BB," director Louis Malle confided in New York last week.

The director, whose "Les Amants" was one of the most successful of the New Wave pix, says there is one bedroom scene in "Affair," but it doesn't have much to do with the bed. In his admittedly biased opinion, it's a good picture but not a sexy one. As a matter of fact, the director is now rather embarrassed by "The Lovers," which with the exception of two scenes, he no longer regards as a very good film.

Malle, who returned to Paris last night (Tues.) after promotional work on behalf of his "Zazie" (see separate story), is now prepping for a start next May on "The Singlehand," to be produced in association with Seven Arts and for which he hopes to get Tony Perkins as star.

As he did with "Affair," Malle hopes to shoot "Singlehand," the story of N.Y. commuter who sails the Atlantic alone, in chronological sequence. Every film, he says, tells the story of people who inevitably change as a result of the events of the story. Actors too change as they progress in the shooting, and such changes must be reflected in their performance. Thus the director's insistence on chronological filming sked.

## LOUIS MALLE IN UNIQUE N.Y. DEAL

Are distributors necessary? That impertinent question is raised by the New York premiere next Monday (20) of the French import, "Zazie," which producer-director Louis Malle has personally booked into the Paris Theatre, thereby eliminating the usual middleman, the indie distrib.

In New York last week, Malle, who hit the bigtime with his bathtub epic, "The Lovers," and who has just finished directing Brigitte Bardot in Metro's "A Very Private Affair," was not prepared to say U.S. distributors are superfluous — only that in the case of "Zazie" there was no other "reasonable" way to get his picture before a New York audience if he didn't handle it himself.

The situation faced by Malle points up changes that have been taking place in the importing scene in recent years as a result of a number of factors, either singly or in combination: (1) the increasing potential of hit imports, (2) the increasing cost of distribution, and (3) the increasing disinclination of the importers to handle pic of only limited art theatre potential.

Based on Raymond Queneau's satiric novel, "Zazie Dans Le Metro," the film, Malle believes, is a rather special glass of wine which may not have a very great U.S. appeal outside the major urban centers. But because he does believe there is an audience for it, though admittedly limited, he is risking between \$10,000 and \$15,000 to launch it in New York. The intention, of course, is to prove via a successful N.Y. run that the picture has potential and thus persuade a distrib to come up with acceptable terms.

When he was here earlier this year seeking a "Zazie" deal, Malle reports, no distrib would come up with a guarantee. Instead, he was offered straight percentage deals which, though the distributing fee was lower than the usual figure, would not have offered particular hope of any payoff whatsoever to the producer. The only conclusion Malle could draw was that the U.S. indies, glassy-eyed with the kind of smash returns racked up by such pix as "La Dolce Vita," the Bardot bit and various British imports, were no longer interested in truly offbeat product. And "Zazie," about an irreverent little girl who talks as if she had been weaned on Henry Miller, is definitely offbeat.

**Immediate Sharing**  
The Paris booking came about he says, when Duncan MacGregor told him that when he, Malle, got a distrib, the Paris would be definitely interested in playing the picture. Malle, in turn, suggested that the Paris could have it directly. By thus making the booking himself, he says, the production company, Les Nouvelles Editions de Films (headed by Malle's brother Francois), will start realizing a return as soon as the first patron enters the theatre, because the producer gets a percentage of the b.o. take. By going the ordinary route via a distrib, the producer

(Continued on page 18)

### 'MAKE US AN OFFER'

#### George Sherman Quests Script To Entice Levathes

Hollywood, Nov. 14. Producer George Sherman, who recently completed "The Comancheros" for 20th-Fox, is negotiating a new pact to start after Jan. 1, when his current one-year deal winds. Sherman is looking for a new yarn for presentation to 20th production head Peter G. Levathes between now and the year end. New deal is contingent on what he comes up with.

John Wayne, who starred in "Comancheros," got \$668,000 for his stint in the western currently garnering socko biz in all of its first engagements.

### Knows Her Gospel

This is credited to an unnamed secretary at United Artists, a Roman Catholic and avid film fan after seeing Metro's Biblical epic, "King of Kings".

"I thought it was slow in spots but it speeded up fine between Palm Sunday and Easter."

### JOE LEVINE UNDER KNIFE

#### Hopes To Shed Crutches of Past Year

Joseph E. Levine enters the Peter Bent Brigham Hospital, Boston, today (Wed.) for an operation scheduled for Friday (17) on the cartilage on his knee which has had the showman on crutches for almost a year.

After 10 days in the hospital he plans to recuperate at his new Sutton Place cooperative apartment in New York where he has built a projectionroom in the layout, which is actually two apartments telescoped into one.

### Sheldon Smerling Silent About Link to Allied's Youngstein Production

Hollywood, Nov. 14. "No comment" was the way Sheldon Smerling answered reports he would join Allied Artists or Max Youngstein as a production associate.

Smerling returned Saturday after a week in the east conferring with various execs on new plans since resigning from the board of National Theatres & Television. Bowout followed sale of 240,000 shares of circuit's stock to interests friendly to incumbent proxy, Eugene Klein.

Both Klein and Smerling were piling up stockpiles for an expected proxy fight next April, but after conferring with his family in Chicago and New York, Smerling backed down and abandoned all ideas of a stock battle.

Eastern Management, operating 15 theatres in New Jersey, Ohio and Illinois, continues under Smerling's jurisdiction. At one time he was financially and creatively interested in production in the indie field.

### Vogel's 12,578 Shares

Joseph R. Vogel, president of Metro, is back in the picture as an M-G stockholder of some substance. He exercised an option to buy 12,000 shares last month, bringing his holdings to 12,578 shares.

Vogel about six months ago sold out the major portion of his holdings which he had obtained on a previous option arrangement. This sale was executed in anticipation of exercise of the new option.

## Explore Fresh Avenues for Pact

Madrid, Nov. 7. When weeks of negotiating with the information ministry commission, composed of underscretary Vilar Palasi, director general for cinema Jesus Suenos, and secretaire general for cinema Alfredo Tarancon proved fruitless, the Motion Picture Export Assn. team of Griff Johnson and Leo Hochstetler held a 24-hour reunion with representatives from the three film branches of the Sindicato del Espectaculo with a personal representative of Spain's key Sindicato minister Solis in the chair.

As a result of this unprecedented assembly and the off-chance possibility it offers for a settlement of current film differences

(Continued on page 18)

## Metro Board to Studio; Quarterly Divvy Rise Puts Yearly Rate at \$2

Metro board, meeting at the Culver City studio, voted to increase company's quarterly dividend from 40c to 50c per share, beginning with the payment due Jan. 15. It will obtain with stockholders of record on Dec. 22.

The 25% boost, bringing the annual rate to \$2, apparently was anticipated in some quarters. The M-G stock jumped \$5 per share on the New York Stock Exchange last week, closing the week at \$59.25 on a heavy exchange of 53,300 shares. This is the second divvy increase in 18 months. The annual payoff to investors was upped from \$1.20 to \$1.60 in September, 1960. This took effect the following month. M-G went on the 30c quarterly basis late in 1959 after a long period in which no dividies were paid at all.

President Joseph R. Vogel likes the idea of having the directors out on the Culver City lot at least once a year. They went west to see the new product, including "Four Horsemen of the Apocalypse," some major sequences from "Mutiny on the Bounty," which is being edited, and portions of "How the West Was Won" and "Wonderful World of Brothers Grimm," latter being the first of the Cinema coproductions.

Also on the directorate's agenda was a general review of studio operations and a onceover of television production activities.

## MCA Quote \$78.25, On Rumor Breezes

MCA Inc. hit another new high on the N. Y. Stock Exchange last week, the price going to \$78.25, or more than double the year's low of \$36.37.

Wall Street has been evincing a robust interest in MCA for some time, similarly as show business traders. New angle in the affairs of the agency-producer-distributor concerns the possibility of taking over the Paramount backlog (post-1948) for television (separate story).

## O'seas Earnings Taxed; Alan Ladd Loses Plea Re English-Made 'Beret'

Los Angeles, Nov. 14. Alan Ladd's petition for a refund of \$65,578.69 on his 1954 income tax has been denied by Federal District Judge Harry C. Westover on grounds that the actor already has been allowed the limit on foreign income.

Ladd claimed that amount in question repped tax on earnings from "The Red Beret" which he made in England in 1952, and therefore should not have been taxed.

## Kate Granahan's Investigative Ways

### She 'Probes' the Film Industry in Philadelphia, A Branch-Line Burg

If Rep. Kathryn E. Granahan (D, Pa.) is planning to hold hearings in New York on the possibly "obscene" aspects of some foreign films being brought into this country, no one in the New York film community knows anything about it. In Philadelphia (her home district), the Congresswoman announced two weeks ago that she would hold one day of hearings in New York Nov. 18, following three days of hearings (Nov. 13-15) in Philly, that wellknown film distribution center.

A check of top New York film importers over the weekend revealed that not one of these gentlemen has yet received any invitation to meet Mrs. Granahan. Neither had Louis Pesce, director

of the New York State film licensing division.

Some importers suggested that it might be quite in keeping with Mrs. Granahan's previous surveys of smut and pornography in various fields, if she didn't bother to quiz the people most directly concerned in this specific survey, that is, film importers.

They pointed out that her list of invitees to the Philadelphia hearings included the welfare commissioner, the police commissioner, a chief of detectives, the superintendent of Philadelphia prisons, and various judges, psychiatrists and educators, with nary a film name.

Mrs. Granahan heads the House Post Operations subcommittee on the distribution and dissemination of obscene materials.

Global Cinebuff  
**Herman G. Weinberg**  
reminisces some more about the international film scene in his reprise  
**More Coffee, Brandy & Cigars**  
\* \* \*  
one of the many Editorial Features in the upcoming  
**56th Anniversary Number**  
of  
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Plus other statistical and data-filled charts and articles.

Copyright Attorney  
**Harriet F. Pilpel**  
accents that if show biz wants anything done about anticopyright laws  
**Don't Just Sit There!**  
\* \* \*  
another informative feature in the upcoming  
**56th Anniversary Number**  
of  
**VARIETY**  
Plus other statistical and data-filled charts and articles.





A Majority Of One (COLOR)

Choice play becomes choice pic. Offbeat casting results in colorful, interesting performances. Bright h.o. contender.

Hollywood, Nov. 9. Warner Bros. presents a Mervyn LeRoy production "A Majority Of One"...

Leonard Spigelglass' unabashed and compatible brew of schmaltz and sukuyaki, has now become an outstanding film.

Few pictures that come to mind have ever embodied such natural appeal for the middle-aged or elderly patron.

Rosalind Russell and Alec Guinness play the parts created on Broadway by Gertrude Berg and Cedric Hardwicke.

Miss Russell's Yiddish hex-cent, though at times it sounds like what it is—a Christian imitating a Jew.

Guinness, even with eyes slanted and hair tightly drawn back, does not really look very Japanese.

Madlyn Rhue and Ray Danton play Miss Russell's daughter and son-in-law, latter the diplomat whose assignment to Japan saves the way for the unusual Charley Chan's Jewish romance.

complete and welcome departure from the stereotype. Competent support is added by Gary Vinson, Sharon Huguency, Frank Wilcox, Francis De Sales, Yuki Shimoda, Harriet MacGibbon and Alan Mowbray.

A prize job of art direction by John Beckman, accompanied by some equally a-tute set decoration!

N-15 (PANAVISION-COLOR)

Confusing tale of the record-shattering aircraft, its test pilots and their women. Timely factor may put punch in openings.

Hollywood, Nov. 10. United Artists release of Henry Santicola-Tony Lazzarino production. Stars David McLean, Charles Bronson, James Gregory, features Ralph Taeger, Mary Tyler Moore, Patricia Owens, Lisabeth Hush, Brad Dexter, Kenneth Tobey.

Even with the front pages of the nation's newspapers conducting what is tantamount to the perfect advance publicity campaign, "X-15" is a rather dubious prospect.

Failure of "X-15" to emerge as satisfactory entertainment is doubly disheartening in that there is evidence that a potentially stirring and certainly significant story has been misplaced somewhere between outline paper and processed celluloid.

Story, simply enough, is concerned with the flight and domestic problems of the X-15's three test pilots. But none of the characters are endowed with any real identity or personality.

Equal as disconcerting is the film's shaky start and its failure to resolve several side issues. We are introduced to too many people too quickly, and we are pushed

Double Bunk

Showcaperation release (in U.S.) of this British Lion pic was called trite by VARIETY'S Rich, reviewing it in London last April 11. Script, he wrote, "has neither wit nor the comedy invention."

Story is about newlyweds desperate for housing who finally wind up taking over a Thames river houseboat.

into the thick of things before being given a chance to establish concern. Several individual scenes, as separate entities, have been directed capably by Richard D. Donner.

Under the circumstances, the actors don't have much of a chance to put any sock into their performances.

The Hellions

Violent yarn of outlaws terrorizing a South African veldt town; cf. overemphasized performances but could ring the bell in many situations.

BLC release for Columbia of an Irving Allen-Jamie Uys (Harold Huth) production. Stars Richard Todd, Jamie Uys, Anne Aubrey, Marty Wilde, James Booth, Lionel Jeffries, features Ronald Fraser, Zena Walker.

Clearly devised as a rough, violent picture designed to give a kick to audiences that relish raw meat. "The Hellions" certainly does that, and should hit a profitable market in popular situations.

What this variation of the old-hat "High Noon" theme mainly lacks is the cold, menacing suspense that comes from atmosphere and understatement.

Todd finds that he can get no support from the other men in the township as the gang openly defies him. There comes the inevitable tussle with his conscience and his wife's appeal to loss in his job and save his skin.

of the village rallies, and the gang is duly wiped out.

Richard Todd is stiff upper lip and reliable as the sergeant, but, thanks to the stilted screenplay, the audience will feel more for his physical than his moral dilemma.

The color of the South African veldt has been well captured by cameraman Ted Moore.

Auguste

Cociner release of Mareux production. Stars Fernand Raynaud, Valerie Lagrange, Jean Poiret, features Palau, Roger Canet. Directed by Pierre Chevillier.

An expert vaude and video mime, Fernand Raynaud is never well served in films. This attempt at satirizing publicity and film milieu is lacking in inventiveness.

Listless direction never can go from satire to pathetic shafts. Raynaud's clowning is wasted here.

Hadaka No Shima

Cociner release of Kinoshita Eizo Kokwai production. With Nobuko Otowa, Taji Tonoyama, Shingi Tanaka, Masazori Horimoto. Written and directed by Kaneto Shindo.

An elemental tale of the life of a poor farming family on a small island, off the Japanese coast, without water, this is lifted by an unerring feeling for life and drama.

The parents make many trips to the mainland in a rowboat to get water. Their treks soon elevate this ritual to the mainstay of their lives.

Songs of children are the only things mouthed in this sincere, moving film. There is no pity or false bravura in it but the pleasure boats that ply by, and the one moment of the mother's revolt and hurt after the death of one of the boys, make it a human story.

This is lifted from sentimentality and banality by its power and feeling for the place and its people. It is musically, technically and thespically tops.

Tout L'Or Du Monde (FRENCH)

Cineciv release of SEGA-Filmsonor-Cineciv production. Stars Bourvil, Jean-Louis Barrault, Philippe Noiret, Claude Rich, Annie Fratellini, Colette Casadeo, Charles Adam. Written and directed by René Clair.

French director Rene Clair has turned out an updated look at that old theme of the city slickers and the hick. The film mixes satire, whimsy, fable and comedy unevenly.

Clair has such pre-war comedy classics to his credit as "Italian Straw Hat," "Under Paris Roofs," "A Nougat La Liberté" and "Le Million."

Here, two high-pressure real estate operators decide to buy a sleepy little town, where people live long, and turn it into an immense new housing area.

However, this lad loves a town belle but his timidity is stalling the romance. The real estate man keeps up his endeavors and even ties him up with a publicity-seeking singer which allows for a look at television.

Then the staving off of the final signing is somewhat dragged out with the invention of another brother and the final getting together of the peasant and his girl. But the real estate man dies of a heart attack at that moment and the whole project comes to naught.

Clair still shows a flair for working out gags but the whimsy and satire are somewhat surface without the exemplary pacing that marked his earlier efforts.

Drug Mol. Kol'ka (RUSSIAN)

Nostalgia production and release. With Sasha Kobozhev, Anya Rodionova, A. Kuznetsov. Directed by Alexandre Eitlingov. Alexandre Mita. Screenplay, A. Hmelik, C. Vermolinska; camera, V. Maslennikov; editor, A. Zilber. Freed in Paris. Running time, 15 MINS.

A great popular success in Russia, this film was made by two graduate students of the Russo film school. Its twitting of formalistic, slogan-ridden Soviet education is its main plus factor.

Plot is familiar. But its slap at the conformism of party line teaching tactics, and the heady playing and direction, keep this moving along. It is technically good and another example of the thaw in Russo film subject matter.

In spite of its implied criticisms, there is the happy ending and the young pioneers go off in their truck singing the Young Communist song.

# Screen Actors Pension Workings

Hollywood, Nov. 14. Actors who have earned at least \$2,000 annually for 20 years under Screen Actors Guild collective bargaining agreements will be eligible for retirement benefits at 65, providing at least \$2,000 was earned in one year after the actor reaches age of 40, under terms of first pension plan for thespians in history of motion pictures.

Details were presented Monday (13) night at Guild meeting when Martin E. Segal of N. Y., consultant and actuary for Guild's pension plan, described eligibility requirements and formula for payments, which will start in January, 1962. Payments will be based on actors' film earnings since 1937.

Amount of pension is based on two types of "service credit," one for "prior service" for the years 1937 through 1960, and the other for "current service" for each year beginning with 1961.

Prior service benefits are based on average annual earnings during the most recent five years of this period, multiplied by total years of prior service. Percentage rates vary according to earnings, from 1/2 of one % of the first \$6,000 of average annual earnings to 3/8 of one % on the second \$6,000 and 1/4 of one % over \$12,000.

As an example, an actor born in 1906 who applies for a pension in 1971 with average yearly earnings of \$10,000 a year for 26 years will receive \$97.50 a month for the remainder of his life. If the actor earned \$15,000 average for 20 years he would get \$100 a month. Or, on a higher scale of \$20,000 for the first 10 years and \$40,000 the second 10, the pension would rise to \$204.50 monthly.

With zooming salaries of some present day stars (plan only goes as high as \$100,000 per actor per pix) here is example for that average of \$200,000 a year for 20 years. He would get approximately \$1,000 monthly.

Plan is financed by producer contributions of 2 1/2% of actor's gross earnings, including residuals and deferred payments. Actors do not contribute to plan which is administered by a board of trustees repping equally the producers and the thespians.

Death benefit is included in pension plan. In the event actor dies before applying for pension and he has at least 10 years of "credit service," a formula has been worked out to pay amount credited to him to his beneficiary. If he dies while on pension, the beneficiary receives lump sum less the amount already paid.

# Technicolor's Consumer Market Item: No-Threading 8m Cartridge

Technicolor Corp., the granddaddy color film processor for theatrical pix 'at one time monopolizing the field via patent control, is venturing into the consumer market for the first time with an "instant" 8m home projector.

The innovation is a plastic cartridge containing the film which the user snaps into place at the rear of the projector, the load limit for the cartridge being 50 feet of film. (No sprockets, no threading.) To help promote the unit, the company is also coming out with a library of several hundred one-cartridge films ranging over fields of entertainment, sports, education, travel and cartoons, with much of the catalog to be of a "how-to" nature. Idea is to give housewives, say, a concise lesson in cooking, with other instructional reels also in the works.

The new projector, according to company chairman Patrick J. Frawley in Manhattan last week, presages an even more extensive thrust by Technicolor in the home equipment market, though unspecified at this point.

For showing by the projector, the home cinematics must be processed by Technicolor, but Frawley says the manufacture of the film (Kodak or other) makes no difference.

# Talk Renewal Of Racial Pickets

Atlanta, Nov. 14. Theatre integration movement in the southland is being stepped up. Student Negro leaders had previously notified Atlanta circuit heads to negotiate or face picketing and standin demonstrations. Deadline set for the talks is tomorrow (Wed.), but whether shown intend to comply still isn't known.

Current showdown is spearheaded by youth-dominated Atlanta Committee on Human Rights. In letters to theatre heads, committee said that failure to meet with it would be construed as a "sign of indifference." The committee's hope, according to chairman Charles A. Black, is that the theatres will integrate without direct action by the Negroes, but failing that "we are pledged to use every legal and nonviolent means at our disposal."

If the talks fail, or if the meeting doesn't even materialize, the committee has warned the Negroes intend to attend first-run cinemas anyhow "before the first of the year."

Targets of the committee are five downtown first-run and two neighborhood houses.

## Favorite Helper

Vittorio De Sica, at Joseph E. Levine's Manhattan pour last Friday (10), decided his English was too sketchy (it is) when a reporter put a query to him.

So he looked around for an interpreter, and got—Sophia Loren.

## Spear & Sandal Cycle Overdone; Levine Now Arty

Out on the Coast last week, Joseph E. Levine, the Man from Embassy, figuratively threw up his hands and said he's had it with those Italo escapist epics. No more spear-and-sandal frolics for him—the market is saturated with the stuff. From now on "I'm going heavy on the art-type picture."

Levine may be a man of mercurial decisions, but this one comes as no surprise. Witness his activity of the recent past—the flurry of arty acquisitions, also the blueprinted Hollywood product of uplifted purpose. The man who gave out with "Hercules" is obviously attuned to boxoffice trend. On the art side, "Two Women" showed the way, and continues to—hence the current Embassy thrust into the cerebral sphere. Levine discerns, as does Ely Landau (and others), a "small revolution" in exhibition. Format switcheroos, he figures, now account for some 800-900 theatres playing off specialized product, both foreign and domestic.

The message apparently is getting through to exhibitors—some at least, and not just the small entrepreneurs but the circuits, too.

This is the market that addresses itself to thoughtful audiences, where the picture that does business is important in itself—the films that more accurately mirror men and times, whether seriously or satirically.

Hence, Levine writes off the muscular physique for the muscular mentality. Underlining the new resolve is his investment in Vittorio De Sica's next—"Les Seguestres d'Altona," from the Jean-Paul Sartre play, with Sophia Loren starred with Cesare Zavattini scripting. It rolls in January.

Meanwhile, between now and mid-April next, Embassy will be repped on screens with a string of serious dramas: with the British (Continued on page 17)

## U's Quarterly \$1.06

Universal Pictures declared a quarterly divvy of \$1.06 per share on its 4 1/4% cumulative preferred stock.

It's payable Dec. 1 to holders of record as of Nov. 15.

# Vatican Paper Review of 'Kings' Pleases Metro

Samuel Bronston and Metro, as producer and distributor respectively of "King of Kings," have been heartened by a review of "Kings" in L'Osservatore Romano, semi-official Vatican publication, which is substantially (albeit not entirely) satisfied with the effectiveness of the Biblical production.

The review, which also was carried on Radio Vaticana, finds a shortcoming in the lack of emphasis on the divine nature of the Redeemer in the Baptism, Sermon on the Mount, Nativity, miracles, resurrection. Also, the coming of Christ was presented as something "historical" rather than "universal."

L'Osservatore however praises the "extreme care and accuracy on the part of (director) Nicholas Ray." Also, interestingly, this Catholic paper applauds the choice of Jeffrey Hunter as Christ and comments on his appearance as "following the lines of traditional iconography." Further: "The sublime simplicity and hidden profundity of the teachings of the Master find a considerable echo and relief in the sweetness, nobility and bright sensitivity of the interpreter."

Paper is impressed with the "format" of the work and finds it "useless to look for perfection of art; it is enough to consider valid the noble attempt the author made, pursuing high and commendable intentions, and expressing himself in a language of easy, understandable eloquence."

## Ed Segal Aids Davis

Boston, Nov. 14. Edward Segal, formerly branch manager of Warner Bros., and a former manager of the Gary Theatre, is now associated with Stan Davis (Continental Distributing), in new offices in the Universal building on film row.

Segal replaces Dick Feinstein, who has been transferred to the print department of Continental's homeoffice in New York.

# Another Memphis Reform Group Wants to Jury-Rate Feature Films

By MATTY BRESCIA

Memphis, Nov. 14. Memphis council of the Parent-Teachers Assn. has appointed a committee to set up "a jury to screen movies" in the latest censorship move undertaken here by private citizens and groups. PTA was urged to form the so-called jury by Bates Brown, partnerowner of the S. C. Toof Printing Co., which does business with schools and business groups in the mid-south.

Said Brown: "I have no desire to condemn any industry whatsoever. However, in our printing business we do not solicit or accept the promotional business of the alcohol industry. Anybody can

**George Jessel**  
has written an interesting novelette of yesterday vaudeville, a vignette titled

**Monkey Sees . . .**

one of the many Features in the upcoming

**56th Anniversary Number** of

**VARIETY**

Plus other statistical and data-filled charts and articles.

# Raoul Levy Sues Papi, Dollivet; Answers Story From Rome Re 'Polo'

Paris, Nov. 14. Producer Raoul Levy has instituted suits seeking \$200,000 damages each from Italo producer Giorgio Papi of Jolly Films and French producer Louis Dollivet of Gray Films on the grounds of "moral usurpation" of his Marco Polo project.

Levy this week also denied practically all of the charges made by Papi in a VARIETY interview from Rome Nov. 1. Papi is now winding production in Rome on his "The Great Adventure of Marco Polo" and Levy is planning a Jan. 2 start on his "Marco Polo," which will star Alain Delon and Nancy Kwan under the direction of Christian-Jacque.

To back up his claims, Levy showed signed contracts with Delon, Miss Kwan and the director, adding that Gina Lollobrigida "might not be in the film" since negotiations were still going on, but that she would undoubtedly "be replaced."

Levy reports that all other rumors to the contrary, he has signed a deal with SNG for the latter to put up \$400,000 for the French distrib rights to his pic. He also claims that Papi's pic is budgeted at \$350,000 (compared to his \$450,000) and says that Papi had built a Far East set in Rome for a quickie spec called "Masciste at the Court of The Great Khan" but had then switched to the Marco Polo line to cash in on Levy's advance publicity.

Levy also showed a letter from Unitalia, the Italo government org hyping pix abroad, stating that Levy had the go-ahead to benefit from coproduction and aid rights for the Western Hemisphere, has already paid 75,000 royalties for use of the Panavision 70 film process, the producer added. Levy is aiming for a Christmas, 1962, release.

Producer is skedded to be in New York Nov. 23 for talks with Seven Arts execs Elliot Hyman and Ray Stark. Star Delon will accompany him.

# 'Argentine Week' Believed First, Current in N.Y.

What is believed to be the first Argentine Film Week ever held in the United States gets underway in New York today (Wed.) at the Tivoli Theatre on Eighth Ave., a house usually reserved for Mexican Spanish-language product and second run domestic films. Sponsor of the event is Argentine Film Enterprises, in cooperation with the Argentine National Film Institute.

Prime purpose of the week-long showing of 14 Argentine pix—two different films shown each day—is to acquaint Latin American audiences in New York with big names and personalities from the Buenos Aires studios. The films won't be shown with English subtitles. In the hopes of also stirring up interest outside of the special language group, another fest will be held later.

Up from B.A. to promote the event are director Lucas Demare, producer Hector Olivera, and performers Alfredo Alcon, Elsa Daniel, (star of "End of Innocence" released in the arties here last year), Gilda Louisek, Egle Martin and Ines Moreno. Carlos Lozano Dana, rep of the Argentina Film Critics Association; Eduardo Carbonell, head of the delegation, and Alberto Rodriguez, his assistant, complete the group.

Fest kicks off with "Un Guapo del 1900" (A Tough Guy from the 1900's), directed by Leopoldo Torre-Nilsson who also did "End of Innocence" and "Hand in The Trap," a winner at this year's Cannes fest.

# Canada's Film Board Gives Data

Ottawa, Nov. 14. National Film Board's annual report for its 1960-61 fiscal year (ending last March 31) showed production, distribution, administration and acquisition of equipment to have cost NFB \$6,974,311, up from the previous year's \$6,486,975. Revenue from sales, rentals and royalties covered \$2,121,787 of it and the rest was covered by parliamentary appropriations.

Television bookings topped the previous year's figure by 1,195 for a total of 5,405. Theatrical bookings in Canada decreased by 33% to 4,828, blamed by NFB on fewer releases and shuttered theatres but offset partly by long-run bookings.

Aboard, NFB productions were booked for 5,568 video airers, up by 22% over the preceding year, and theatrical bookings were upped by 9% overseas, to 25,173.

The board completed 339 films during the fiscal year of which 84 were original productions, 84 revisions and adaptations, 100 foreign versions 43 newsreel items, 28 others. NFB's bookings in Canada are handled by Affiliated Pictures Corp.

# Lab Tour For Account Execs Handling Features

Hollywood, Nov. 14. Advertising agency personnel handling film accounts will be briefed or basic laboratory procedures via a series of Agency Film Clinics which Consolidated Film Industries will launch tomorrow (Wed.) Sidney P. Solow, vice-president general manager, will personally conduct the three-hour afternoon sessions which will include basic film lectures, lab tours and projection demonstrations.

CFI started series several years ago to provide admen with enough film information to give them greater insight into the intricacies of film production and processing, per Jarold J. Mirisch, presy.











# 20<sup>TH</sup> IS ON THE MOVE!

## THE COMANCHEROS

Topping Last Year's Action Smash—"North To Alaska" at the New York Paramount!

## THE HUSTLER

Boxoffice Whirlwind  
Around the Country!

## THE SECOND TIME AROUND

Selected as a  
"Project" Picture!

Saturation in  
Southern Exchanges!

Sensational  
Business—Exceeding  
"Say One For Me"!



and  
**TENDER IS THE NIGHT**  
will soon join this  
Box Office Parade!



# The longest-running party in history

(EXHIBITOR)

*Holly Golightly*

has audiences across the nation howling over the zaniest shindig a girl ever threw... for the craziest characters a girl ever knew!



☆☆



☆☆☆

☆☆

NEW YORK - RADIO CITY MUSIC HALL - 5 SMASH WEEKS!

BOSTON - CAPRI - 6th WEEK!

EL PASO - PLAZA - 2nd WEEK!

WASHINGTON, D. C. - ONTARIO - 5th WEEK!

CINCINNATI - VALLEY - 5th WEEK!

BUFFALO - PARAMOUNT - 4th WEEK!

KANSAS CITY - ROXY - 5th WEEK!

PHILADELPHIA - ARCADIA - 3rd WEEK!

MONTREAL - LOEW'S - 3rd WEEK!

CLEVELAND - STATE, MOVE-OVER TO STILLMAN - 3rd WEEK!

LOS ANGELES - CHINESE - 5th WEEK!

ST. PETERSBURG - PLAYHOUSE - 2nd WEEK!

DENVER - ORPHEUM - 4th WEEK!

CHICAGO - ESQUIRE - 4th WEEK!

SAN FRANCISCO - ALEXANDRIA - 4th WEEK!

DETROIT - MADISON - 4th WEEK!

MILWAUKEE - TOWNE - 3rd WEEK!

DALLAS - PALACE - 3rd WEEK!

MINNEAPOLIS - WORLD - 4th WEEK!

BALTIMORE - TOWNE - 4th WEEK!

PROVIDENCE - STRAND - 3rd WEEK!

MIAMI - BOULEVARD, SHERIDAN - 4th WEEK!

PHOENIX - PALMS - 3rd WEEK!

☆☆☆

# HELD OVER EVERYWHERE!

## AUDREY HEPBURN

plays Holly Golightly... the dizziest kook who ever served fun-on-the-rocks in

# BREAKFAST AT TIFFANY'S

A JUROR-SHEPHERD PRODUCTION



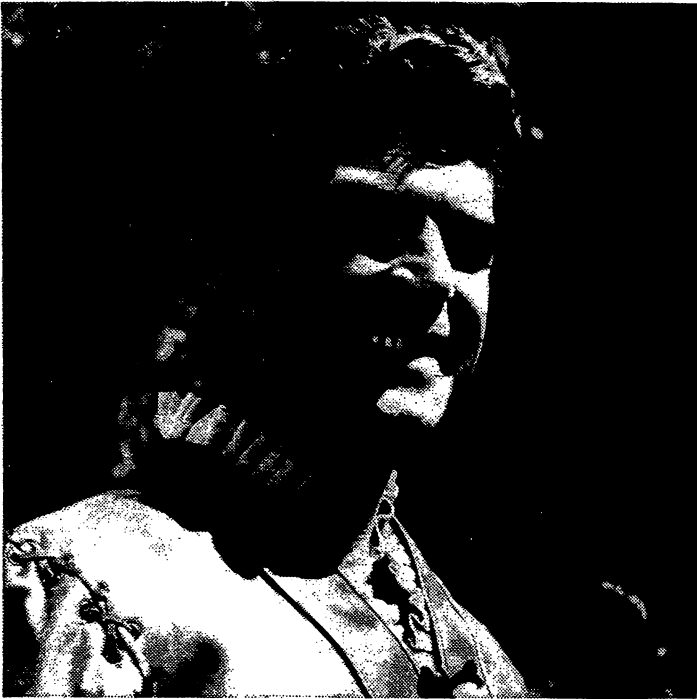
GEORGE PEPPARD · NEAL · EBS · BALSAM · MICKEY ROONEY

DIRECTED BY BLAKE EDWARDS · PRODUCED BY MARTIN JUROR AND RICHARD SHEPHERD · SCREENPLAY BY GEORGE AXELROD

BASED ON THE NOVEL BY TULLY LEE · MUSIC BY HERB MANDEL

TECHNICOLOR A PARAMOUNT RELEASE





# JOLLY FILM

*announces the completion of  
principal photography of a  
great CinemaScope-Technicolor  
production*

## THE GREAT ADVENTURE OF **MARCO POLO**

STARRING:

**RORY CALHOUN-YOKO TANI**

A Film by

**HUGO FREGONESE**

Directed by

**Piero Pierotti**

*Ready for general release  
in its original English language  
version:*

**FEBRUARY 1962**

JOLLY FILM

7, Largo Messico, Rome  
tel. 863 621 - 841 744 - 867 893







# Now: A Two-Intermission Roadshow

Even So, 'Boccaccio 70' Discarded Quarter of Original Length—Press Meets Italo Trio

By JACK PITMAN

"Boccaccio 70," the Carlo Ponti-Joseph E. Levine presentation now in the can, is ticketed for roadshowing worldwide—but with this difference: it will offer two intermissions instead of the standard single break to separate the film's three segments. Pic. in Eastmancolor, premiers in Rome in February and in the U. S. New York by mid-April, about Levine is still searching for a Gotham showcase. It could be the Henry Miller, but this would be contingent on the strength of the French "Les Liaisons Dangereuses," opening there Dec. 18.

Levine explained plan as luncheon host in Manhattan last Friday (16) for Sophia Loren, Vittorio De Sica and Ponti. The Italians employed for Rome Monday 13.

Originally, "Boccaccio" was intended as a four-partter, but would have covered four days. Pic now is clocked at about three hours. Discarded was the sequence directed by Mario Monicelli, leaving for exhibition the segs helmed by De Sica, Federico Fellini and Luciano Visconti, considered the top

three of Italy's current neo-realist cinema.

Levine also disclosed that \$2,000,000 is earmarked for global promotion and advertising. Negative cost of the film reputedly came to \$2,500,000.

Replying to a query, De Sica said the pic's central theme—running through all three segs—was the moral nature of love. First episode, which he directed, stars Miss Loren and is entitled "The Raffle." Second sequence, "The Job," was helmed by Visconti and stars Romy Schneider, and final seg is "Temptations of Dr. Antonio," directed by Fellini and starring Apita Ekberg.

Plans call for the three femme stars to go on world tour in connection with prems of the film in various capitals.

Samuel Fuller completing an original screenplay on Spanish American War, which he'll indie produce, registered following titles with MPAA: "The Battle of San Juan Hill," "The Charge at San Juan Hill," "Cuba '98" and "Cuba Libre."

## Word From Spain

Continued from page 3

between Spain and MPEA, Johnson and Hochstetler were authorized by the American companies to extend for another month the deadline fixed in the agreement between the two countries to renew or reject the present pact.

At this meeting, MPEA proposed to distributor, producer and exhibitor chiefs elimination of the point system "baremo" for the allocation of licenses, an increase in the overall Yank license quota for Spain, free peseta convertibility.

FEARs insist the film sector is the only one still subjected to peseta freezing) and revision of discriminatory dubbing taxes on U. S. film product.

Meeting Chairman Gutierrez Cano told the three Sindicato groups to study these proposals and all others that could contribute to a settlement, and report back for another joint meeting with MPEA next week. While there is only cautious optimism in film circles regarding a positive outcome of the new MPEA-Sindicato negotiating talk, the meeting was accorded significance as an indication on high Spanish government levels of a desire to avoid a rupture in film relations between the two countries that might affect existing firm ties.

# Fired for Not Knowing Own Script

Leon Uris Nonetheless Fondly Recalls Hollywood—It's 60-Year Quality Average Very High

By JOE COHEN

Leon Uris, author of "Exodus" and the current "Mila 18," tells the story that while working on the screenplay of one of the novels he authored, he was informed by the producer that he didn't understand the characters in the book and was fired. Yet, despite this firing and others from the "best" major Hollywood lots, Uris says that he would rather have his works translated to the screen in Hollywood than anywhere else.

Uris says it is still the one spot in the world that consistently puts out an extremely high calibre product. "Hollywood," he says, "is just about 60 years old. Yet during this time it has produced as many classics as any other art form. He feels that it has produced at least as many works of art as the Madison Avenue publishing houses. There are about 1,300 novels published annually, he said, yet there are about three or four great ones. Hollywood's average is much better. It makes at least three or four great pictures a year out of a total far less than the publishing houses' output, he declared.

Uris feels that his firings are a mark of integrity and vitality, and he's proud of them. He was fired as a writer from "The Court Martial of Billy Mitchell," "Rebel Without a Cause," "The Big Country," "Boy on a Dolphin," "Exodus" and "The Angry Hills."

Pat For Hal Wallis

Hal Wallis, said Uris, understands the functions of the producer, director and writer, and permits a wide latitude of freedom. Otherwise, he said, everybody's a writer, and many on the set from the extra to the star feels that he could do better. "Frequently," he stated, "It's a miracle that any picture gets made, especially since the function of the writer is so frequently misunderstood by the upper echelons of picture makers. A writer feels the sincerity that others working on the film may not have. There are some picture-makers in Hollywood, who actually fear the writer and want to crush them." The fact that Uris has argued so consistently with producers and directors also book publishers indicates to him that he is sufficiently sincere to fight for his viewpoint even at the point of being fired. He wants to translate the writer's integrity in the films he works upon and when that is impossible, there are fights and firings, with Uris generally pink-slipped. It's one facet of his career of which he is proud.

Uris feels that as a result of these firings, his price has gone up considerably. Some of the projects he was fired from, he says, didn't turn out to be the greatest pictures Hollywood has produced.

But again he emphasized that Hollywood still makes the best pictures. The average filmgoer here doesn't see the bad foreign films. Since some American feel that the foreign pictures are best. "Why," he asked, "does the Frenchman, the German, Briton and those living in any other country rush to see American product over their own?" He said that of all countries, Russia makes the worst films, "Ballad of a Soldier" being a beautiful exception. Forty years after the Revolution, and they're still pitching."

## Louis Malle

Continued from page 3

wouldn't be seeing any cash for some weeks, if not months or years, after the pic went into release.

Though the director would prefer having a distrib handle his picture, he says that unless he receives an acceptable deal, he might even be willing to set direct deals with theatres in as many as four other key cities—Boston, Chicago, L.A. and Frisco—if the N.Y. run stirs exhib interest.

(This approach to the U. S. market was suggested some weeks ago by French producer Raoul Levy who, upset by the high cost of ad-pub and distribution in the States, said he could realize a greater profit by setting five key dates on a pic himself than by getting a thousand dates via a recognized distrib.)

Reluctant

Malle, however, has no particular desire to get involved in do-it-yourself distribution, noting that some French producers, who had rebelled against existing distrib practices in France, had banded themselves together in a new distrib firm, only to end up by doing unto other producers that which had been done unto them.

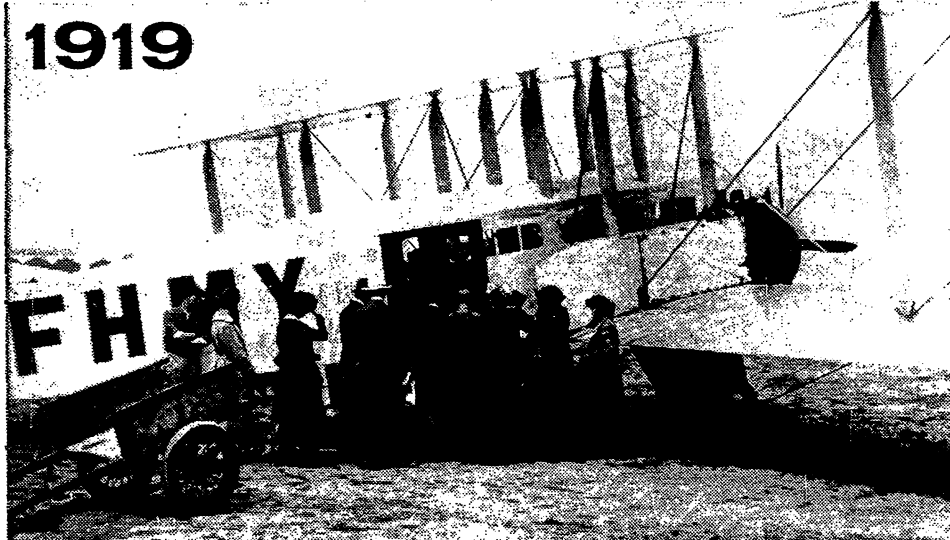
Most of the "Zazie" details have been worked out by brother Francois (the business mind of the family), with an assist from Louis and Francois' N. Y. rep, Ralph Fields, son of playwright Joseph Fields (who also has contributed by doing the "Zazie" subtitles). The do-it-yourself operation also has resulted in the Malle's local pubrel reps, Blowitz Maskel's Arthur Canton and Marion Billings, handling details which ordinarily would be the distrib's duty, getting prints to the censor's office, setting ad layouts and budgets, etc. If Canton and Miss Billings start shipping prints, they'll be in (the distrib) business.

# FIRST IN WORLD-WIDE PASSENGER EXPERIENCE

The time: February 8, 1919. The place: Le Bourget Airport, Paris. The plane: a Farman "Goliath." The event: the first scheduled international passenger flight in history! And when the "Goliath" touched down in London after a two-and-one-half-hour flight, the company to be known as Air France had pioneered a new concept in transportation. A concept that led Air France to similar "firsts" in Africa and South America... and ultimately made it the world's largest airline. Since 1919, fantastic changes have taken place in every aspect of air travel. Swift Air France jets speed to the far corners of the world. Passengers relax in luxury... enjoy gourmet French meals. And they enjoy the two hallmarks of every Air France flight: experience and dependability. Which is why Air France is the world's largest airline, with a 42-year record of flying experience and service. New Booklet: Write Air France, P.O. Box 113, New York 10, New York, for a 52-page illustrated booklet, "Air France, World's Largest Airline."

## AIR FRANCE JET

WORLD'S LARGEST AIRLINE/PUBLIC RELATIONS PERSONNEL READY TO SERVE YOU IN NEW YORK, CHICAGO, LOS ANGELES, MONTREAL, MEXICO CITY



ZIEGLER • HELLMAN AND ROSS  
AGENCY

*Announces*

*The Exclusive Representation*

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CURTIS BROWN, LTD.

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*And Its Many Distinguished Authors*

*in the Fields of*

*Motion Pictures, Television and*

*The Legitimate Theatre*

BEVERLY HILLS

NEW YORK



## Little Messages To Film Producers

# DON'T BET ON 'THE TWIST' REPLACING THE ONE-STEP

- Certain people have gone newly mad about, or have altered the course of their existing madness toward, a tribal dance called "The Twist." It is a sort of syncopated paroxysm of the pelvic muscles. Don't ask us to explain why such a fad has caught hold, or how long it may run.
- But we venture a guess that when "The Twist" has shot its bolt and is forgotten, the basic one-step will still be the standard shuffle.
- Apply the analogy to your motion picture selling. Promotional gimmicks come and go. Nothing replaces essential, basic trade paper advertising.
- Meaning, of course, that your dependable, satisfying, film-promoting first medium, The One-Step of Merchandising Mileage Remains.

# VARIETY

For Telling Selling













## In counting the house last week, this machine

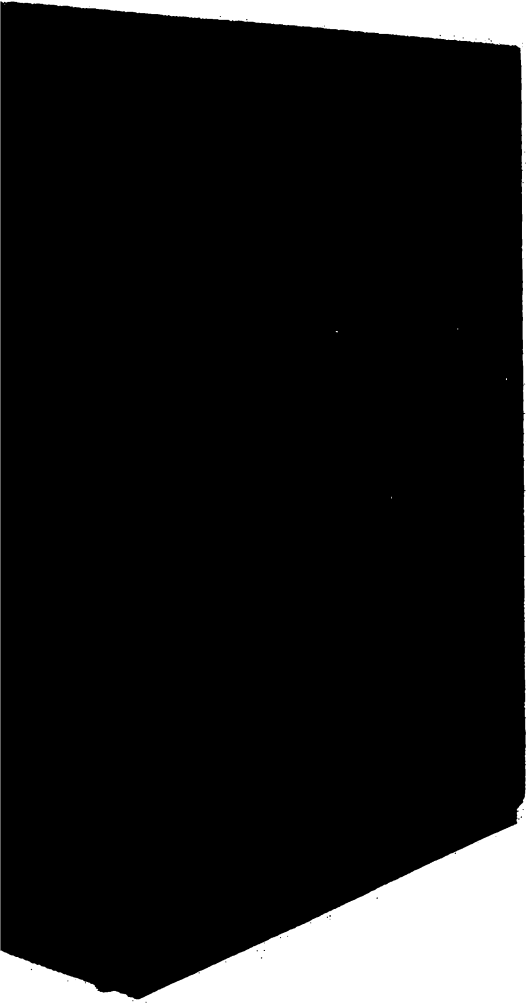
It's the Nielsen *Audimeter*,<sup>†</sup> of course, electronic recorder of television tuning.

In thus demonstrating, the first week after the Time Change, that there are more good times (by half-hours) to be had on ABC, the *Audimeter* checked off this array of comedy, action-ad-

venture and dramatic shows as being responsible:

*Cheyenne, Ben Casey, Rifleman, Hawaiian Eye, Naked City, Ozzie & Harriet, Donna Reed, Real McCoys, My Three Sons, Flintstones, 77 Sunset Strip, Target: The Corruptors, Lawrence Welk.*

One of the shows—*Naked City*—had the



## counted most half-hour firsts for ABC-TV.\*

further distinction of winning the largest share of audience (46.6%) of any program in the Report.

the Viewers can view all 3 network offerings—and choose accordingly. And so chose.

As we're understandably fond of pointing out, all this measuring took place where it counts most... in the competitive markets where

# ABC Television

Mon. thru Sun., 7:30-11 P.M. \*Trademark and service mark of the A. C. Nielsen Company.





## Why KTVU bought Seven Arts' Volumes 1 and 2

Says Bill Pabst:

"When you look over Warner's 'Films of the 50's' you see good star value and all the other ingredients that top grade product should have. You are assured of

**acceptance by  
the viewing public  
and the  
paying advertisers.**

"We were SRO going into the first group, and expect to be equally well set before the second group goes on."

**PREMIERE THEATRE**  
First Run—Sundays, 7:00-9:00 P.M.  
Repeat Performance—Mondays, 7:30-9:30 P.M.

William D. Pabst, General Manager, KTVU, San Francisco, Calif.

Seven Arts' "Films of the 50's"  
Money makers of the 60's



A SUBSIDIARY OF SEVEN ARTS PRODUCTIONS, LTD.  
NEW YORK: 270 Park Avenue YUkon 6-1717  
CHICAGO: 8922-D N. La Crosse, Skokie, Ill. ORchard 4-5105  
DALLAS: 5641 Charlestown Drive ADams 9-2855  
L. A.: 232 So. Reeves Drive GRanite 6-1564—STate 8-8276

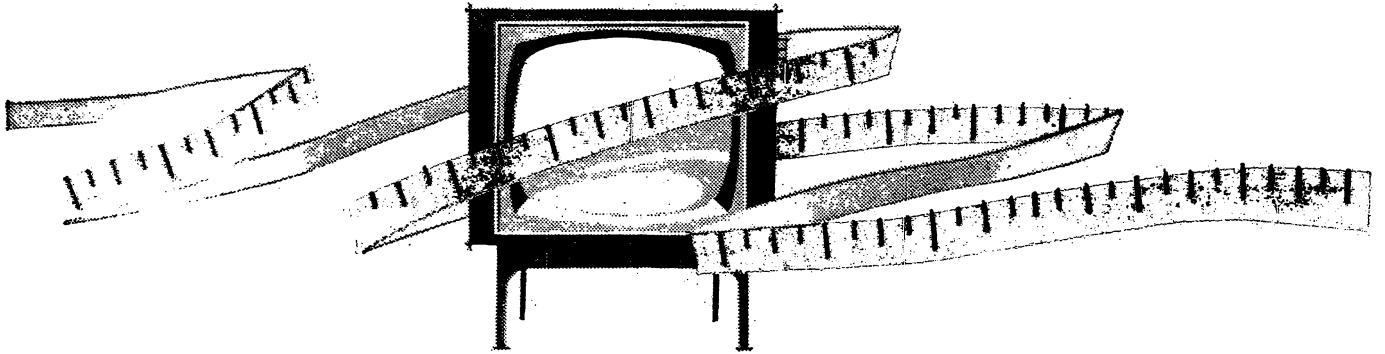
For list of TV stations programming Warner Bros. "Films of the 50's" see Third Cover SRDS (Spot TV Rates and Data)





# How do you measure the image of a TV station?

10 searching questions gave the answer in New Orleans...



1 Which is your favorite television station?



2 Which TV station best serves the interests of the community?



3 Which New Orleans station has the best local news coverage?



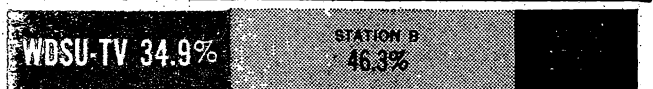
4 Which local station has the best women's programs?



5 Which local station has the best non-network children's programs?



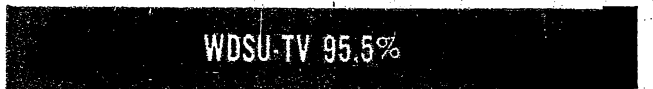
6 Which station has the best network children's programs?



7 Which station has the best national news coverage?



8 Who is your favorite weather personality?



9 Who is your favorite woman personality on television?

TERRY FLETTRICH WDSU-TV 61.7%  
 WDSU-NBC PERSONALITIES 9.6%  
 ALL OTHERS 28.7%



10 Who is your favorite local news-commentator or personality?

ALEC GIFFORD WDSU-TV 28.3%  
 OTHER WDSU-TV 24.2% TOTAL WDSU-TV 52.5%  
 NO OTHER NEWS-COMMENTATOR'S SHARE WAS MORE THAN 17.2%



These data are based only on those respondents who expressed a preference in survey conducted by Trendex. (Results released August, 1961). 871 telephone interviews, completed in the metropolitan New Orleans area form basis of this survey. Respondents selected at random from local telephone directories. Copies of complete survey available on request.

**WDSU-TV**... *first in the minds and hearts of Orleanians... first in advertising—national spot, local and total.*  
 CHANNEL 6 • NEW ORLEANS







## Groucho sold it to me!

That's salesmanship! Groucho's got it. Advertisers know it. That's why they're buying out "THE BEST OF GROUCHO" in station after station. Look what happened in Los Angeles. KTTV scheduled "The Best of Groucho" in a Monday-Friday strip, 7:30-8:00 P.M.—and before it ever went on the air, all the commercial time was completely sold out! And to a wide variety of advertisers:

Anacin • Clairol • Dr. Ross • Nestlé's DeCaf Nu-Soft • Ovaltine • Pacific Tele. & Tele. • P&G's Ivory, Gleem, Tide and Comet • Parliament • Swift's Award Margarine • Vick's VapoRub • Wrigley's

No doubt about it...

Advertisers Go For GROUCHO on



### ABC-TV's VTX Permits Instantaneous Playback Of Slow Motion Sports

Television coverage of live sports events will not have the advantage of also using film-type techniques under a new invention devised by the ABC engineering department. For the first time, an all-electronic process will permit instantaneous playback of action in slow motion. The new process, called VTX (Videotape Expander), will be used for the first time during ABC-TV's telecast of the Texas-Texas A&M game on Thanksgiving Day (23).

VTX was demonstrated yesterday (Tues.) at ABC-TV studios where Emile Griffith, former world welterweight champion and Gaspar Ortega, a welter contender, engaged in an exhibition for the benefit of the press.

Frank Marx, ABC v.p. over engineering, said: "This new development also has a wide range of applications in the fields of medicine, research and many forms of industry. For many areas outside of television, it adds an entirely new tool for immediately reviewing rapid occurrences that will be great saver of time and expense."

Tom Moore, ABC's v.o. over programming, said the VTX process will allow the web to show viewers a slow motion touchdown run or other standout play immediately after it occurs. Also during the halftime intermission, the web plans to playback the first half highlights in slow motion. Moore said VTX would also be used on the Saturday night "Fight of the Week" as well as straight entertainment and news programs.

The electronic process was developed by a six-man ABC engineering team under Al Malang, chief video facilities engineer at the web.

Regina, Sask.—Radio station CKRM, Regina, has been sold to a group of Sudbury, Ont., businessmen now owning CKSO radio and CKSO-TV in Sudbury. W. B. Plaunt is chairman of the board; J. T. Miller, president; and Ralph Connor, executive vice-president and general manager.

### TV Followup

Continued from page 31

lives of three French families, a farmer, an artisan and a worker. There were visits to Marseilles, Paris, Christian Dior, the market of Les Halles and an Algerian shanty town. One politico was interviewed on the Algerian question. There was an engaging theme song helping the opening scenes to set the stage. It's title was "Les P'tits Français," composed by Marguerite Monnot, and sung by Colette Renard.

English actor Peter Finch was excellent as the narrator.

"Interel" is the series being produced by American, British and Australian broadcasting interests. American partners are Westinghouse Broadcasting, and National Educational Television network. In N.Y., WABC-TV is telecasting the series, with "Heartbeat of France" broadcast Saturday (11) at 6 p.m. *Horo.*

### International Zone

This NBC-TV series, sparked by the U.S. Broadcasters' Committee for the United Nations, came up with a first-rate stanza Sunday afternoon (12) on one aspect of the World Health Organization. Titled "Killer-at-Large," it dramatized the efforts of the international Epidemic Intelligence Service to check the spread of contagious disease through a global medical police force.

The point was made in the form of a detective story, involving a worldwide dragnet for some potential carriers of smallpox who were exposed to the disease in Jakarta and were threatening to spread the contagion speedily in Europe and America via jet transportation. The yarn was strung out tightly, spotlighting the various facilities of the World Health Organization in a realistically staged manhunt that extended from the Far East to Idlewild airport in New York.

Alistair Cooke hosted with his customary charm and finesse. *Herm.*

### Flock of Jayark Sales

Jayark Films has rolled up 41 sales in a recent three-month period, according to sales v.p. Harvey L. Victor.

Sales and/or renewals on "Bozo the Clown," Group 1 and 2 and on "Cartoon Storybook" were made to KWVL, Waterloo-Cedar Rapids; WCAX, Burlington, Vt.; WOW, Omaha; KTLA, Los Angeles; KOIN, Portland, Ore.; KJEO, Fresno; WKJG, Ft. Wayne; WCHS, Charleston, W. Va.; KXTV, Sacramento; and WRAL, Raleigh, N. C.

Sales on Jayark's feature packages were made to WICU, Erie, Pa.; WJRT, Flint, Mich.; WOW, Omaha; WSAV, Savannah; WTHI, Terre Haute; WITI, Milwaukee; WMTW, Portland, Me.; and KLX, Denver.

### H. Carleton Greene

Continued from page 23

the production hook on first runs alone but it will enable these half American tv productions to get by, in partial measure, past Canadian and Australian tv quotas on import programming.

"We see our new television centre," said Greene, "as the source of electronic programs for the whole world." The BBC director-general told his audience that the BBC has paid "particular attention to the sale of our television programs throughout the world."

BBC faces the outcome of the latest Pilkington Report on video in England, and one of the organization's great hopes—expressed by Beadle on a previous occasion—is for a second channel to be operated under the BBC franchise. It's felt in this country that stronger production bonds with the U. S. will help support a second channel and also BBC's new production centre in London.

The speaker at the NBC luncheon declared that BBC was far from merely interested in the intellectually exotic and ancient. In so many words, he suggested BBC could turn out a hot property, and not merely devote itself to "translations from the medieval Welch."

## Based on Videotape Prod. Activity, The Big Swing's to Quiz & Game

There's going to be a big swing in network programming to rigorous quiz and game half hours with possible five new stanzas in prime time and 10 during sunshine hours by next fall. That's the prediction of Videotape Productions execs John Lanigan, vicepresident and general manager, and Tom Tausig, chief of new program projects.

The tape toppers are basing their projections on several factors: in their negotiations, they've discovered that every major tv show producer is working on game-quiz projects; peering into the future, the Madison Ave. video factotums are all seriously talking games; game shows can be produced for \$32,000 an outing compared to the \$50,000 to \$60,000 that's now standard for film stanzas out of Hollywood; come January, there are going to be many program casualties, and quick replacements will be in order (game shows can get into full production within three weeks).

Videotape Productions, says Tausig, currently is working on six game pilots, three via coproduction deals and three via facilities rental.

Game shows, they predict, will be the major factor in upped New York production, and Lanigan expects VP's production schedule to expand to 25 to 30% programming within the year. Company started with about 4% show production. It's now about 12%, with the balance in commercials.

Some of the deals that will up the program production are expected from NBC, from which Videotape Productions leased the three-studio plant it now occupies. Other deals are working for the taping of soap operas back-to-back.

Current and already signed show production includes the new "March of Time" half hours with Henry Cabot Lodge commentating; Jimmy Shearer Productions coming in this week with a 13 half hours syndicate package to be produced and directed by Don Horan;

a co-production with Javelin Productions for a 15-minute series, "Yoga and You," which is under serious consideration by a network (which would present the show in five or six-minute segments within another program; pilot half hour for National Educational Network, "Trio," concerning personalities in the arts.

VP is either contracting for facilities use, with production talent etc. available, or setting coproduction deals that give the company a proprietary interest. In the latter deals, company covers below the line costs.

The execs also are predicting a pickup in production of specials, where they say they can generally underbid the networks for facilities (they surprised one producer recently, they say, with a low bid of \$15,000 for production of an hour special).

### TV Mag Battle

Continued from page 25

back among the ads for hemorrhoid cures.

The Press gave a little when it resignedly admitted to two facts (1) that its deadline was too far ahead of air time to come up with accurate listings and (2) that the public did not approve heartily of its spreading one day's programs over several of its little magazine pages.

It solved the first problem by printing in its Saturday paper a list of corrections for its magazine of the day before, which is actually printed in Detroit, accounting for the early deadlines. It solved the second public beef by adopting a modified form of the PD's system of printing all of each day's programs on one page. PD has a seven-day deadline break because its locally printed.

The battle continues.

*"The show \* more than lived up to its pressagentry \*\* as the most important TV event of the fall."*

**TIME**

## \* "THE POWER AND THE GLORY"

Starring SIR LAURENCE OLIVIER

Presented Sunday Oct. 29th, CBS-TV

Sponsored by: JOHN H. BRECK, INC., and MOTOROLA, INC.

\*\* WITH SPECIAL THANKS to the CBS-TV Publicity Dept.

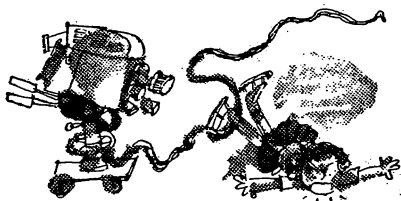
**SOLTERS, O'ROURKE & SABINSON**

(Representing JOHN H. BRECK, INC.)

# How to Eliminate an Ocean

**W**e have no real quarrel with the fellow who first called music "the universal language," but how could he have left out circuses, magic-shows and ice revues?

Even an American who doesn't understand Brigitte Bardot (oh, there must be one *somewhere*) has no trouble enjoying a French trapeze act; levitation evokes the same astonishment in Levittown as it does in the Levant; and a well-turned figure-eight is respected everywhere—even in Las Vegas, where they sometimes make it with two fours.



But the universal appreciation of such things only *partially* explains the huge success being enjoyed by NBC's "International Showtime" these Friday evenings. Easily as strong a factor

is—to borrow a word we once heard on a Seven-Up commercial—"flavor."

**HERE**, for the first time in TV history, is a weekly, live-on-tape program that not only presents the best of the Continent's circuses, ice-shows and concerts-in-magic, but lets the viewer see them in their customary locales—in front of European audiences. Man, that's flavor.

Thus, the hour-long show—sponsored by Seven-Up, Derby Foods, Sandura and Beech-Nut—has already taken us to such places as Vercelli, Italy, for the Circus Heros-Togni; Lyons, France, for the Parisian Ice Revue; and Austria's capital for the Vienna Magic Show.

In no case is the entertainment "staged" for television. After American producers Lawrence White and Joseph Cates have decided a particular company is worthy of a place on the series, the taping is done at a regular performance before a regular audience.

In the same spirit of authenticity, host Don Ameche delivers his background commentary not from some detached, antiseptic New York studio but from a front-row seat at the event itself.

Like Ameche, NBC viewers have found the standard of talent on these programs uncommonly high. Nearly all of Europe's circuses are one-ring affairs, so each act must be strong enough to stand on its own two, four or 36 feet, as the case may be.

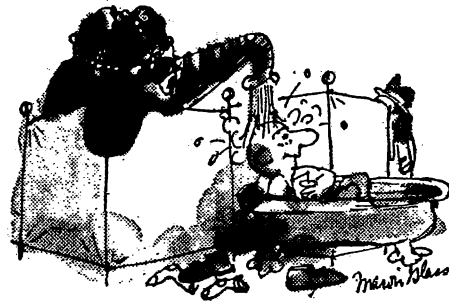
Circuses on the Continent don't go in much for pageantry, but are generally stronger than our own in the areas of animal acts and comedy (their clowns prepare entire acts rather than brief, isolated fillers).

As for the superbly trained animals, they are avowedly among the world's finest specimens. Unmatched anywhere, for example, are the magnificent horses of Copenhagen's Circus Schumann. On the show of November 24, Max Schumann will put one of them to bed, an act climaxed by the horse's seizing a blanket with its teeth and pulling it over its body. In Denmark—if not at Aqueduct—this is what they mean by "a blanket finish."

**ENCOURAGED** by the reception accorded "International Showtime" since its debut here two months ago, Producers White and Cates will soon be exploring other regions of the globe for forthcoming attractions.

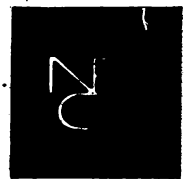
Untapped by the two Americans thus far—but almost certain to be represented on future sessions—are Canada, England, Southern Italy, Spain, Japan and several countries in South America.

Language differences, as we've said, present no obstacle to the American viewer's enjoyment of the series. But the differences have given White and Cates—neither a gifted linguist—an awkward moment or two in their business dealings abroad.



One of these came during their very first meeting with the owners of Circus Williams in Arnhem, Holland. Seated in one of the caravan's wagons, the two visitors were vainly trying to make some sort of intelligible small-talk.

Apropos of nothing at all, White asked where the circus people took their baths. A few minutes later, he found himself seated willy-nilly in a nearby (and near-hot) tub, not knowing exactly how it all came about, but promising himself to call Berlitz the very first thing in the morning.



# Aussie's Intertel Contrib (On U.S.-Canada Relations) Gets Nix

Sidney, Nov. 14. The Robert Menzies' Liberal Party government is understood to have nixed a move by the Australian Broadcasting Commission, government-controlled tv and radio operators here, to produce a documentary film on relations between Canada and the United States.

Film, an Intertel project, was to have been titled "Living Beside the Giant," and was planned to examine the economic and political problems created for Canada by its proximity to the U. S. Intertel also planned to make documentary film, for tv dating dealing with other controversial subjects, including the political set up in Southeast Asia. A Canadian Intertel project on Cuba had previously been nixed.

Members of the Menzies' government took the view that the ABC was identified on an international basis as an Australian government agency and therefore should not become associated with the production of such controversial films, and for these reasons Menzies and his Cabinet refused to allow the ABC to go ahead on the project.

In Canberra—the Aussie Washington—it was pointed out that because of the government's ruling, the ABC would be compelled to withdraw from Intertel unless the government relented its current ban. ABC spokesman said there was still hope that the government would reconsider its decision.

Members of Intertel are Associated Rediffusion Ltd. (England), Canadian Broadcasting Corp., National Television and Radio Centre (U.S.A.), and Westinghouse Broadcasting Co. (U.S.A.).

Hookup provided that members of Intertel would produce documentaries for circulation among member organization. Pix would then be available for sale to non-members and the profits distributed to member organizations.

The ABC had joined Intertel fig-

uring it was in its interest to obtain programs of top quality.

Today, national stations on the ABC hookup produced 54% of the live tv shows here. However, though obstacles made it impossible for the ABC to increase this percentage.

## Taylor & Nodlund

lets invariably need something to fill and a fully sponsored vehicle is quite often the "nicest" way to do the filling.

Three, say Taylor and Nodlund, a daytime strip offers a cumulative audience of reasonably high cost per 1,000 efficiency, particularly when the package is novel and yet relatively inexpensive. Because the networks and sponsors don't like risking big money on new program devices, the best possible way to break with the traditional formats of tv today, say the Taynod boys, is to take a shorter form. This way, the novel ideas are more acceptable all around.

There is another argument for the shorter program format. It's not from Taynod, but from NBC. NBC-TV program topper Mort Werner is known to be interested in experimenting with breaks in the traditional half-hour and hour formats. Why, he once asked must everything be thought of in 30 and 60-minute forms? This attitude might well create a more amenable atmosphere for five and 10-minute shows.

Taynod did sell "Kukla," but that could well have been just another case of somebody going for a show with a "track record," yet it seems that Taylor and Nodlund are on to something that pays off—regardless of how simple the concept to shorter programs may be; the pair, via Taynod, are understood to have a near-sponsor deal on a 10-minute daily network version of "Dear Abby," based on the

Abigail Van Buren advice column. Televised advice will evidently be accompanied by capsule dramatizations. Taynod is working on still another concept, a five or 10-minute version of a musical show fronted by pianist Roger Williams. Nodlund, incidentally, was once a singer and Williams was his accompanist.

## 'Circle Theatre'

asked, dismissing another Reginald Rose type of drama on the theme. He denied his rejection was due to any sponsor pressure and volunteered at one point that there's a good story, too, in the adjustment white southern people must make to accept the Negro as he should be accepted. At another point, on the same theme, he told of some wild, hate letters he received because a scene in one of his outings depicted a Negro policeman taking a white woman into custody.

Costello, half apologizing for appearing corny, said he liked to do the many shows on "Circle" which he felt were helpful to people. He referred to what may be labelled "service shows," dealing with such topics as college admissions, care and needs of retarded children, marriage counselling, etc.

## B'cast Revenues

ings, FCC reported 25 stations with incomes of \$500,000 and over as against 26 in 1959; 26 in the \$250,000-\$500,000 range as against 28 in 1959; 31, from \$150,000-\$250,000, as against 24 in 1959; 43, from \$100,000-\$150,000, as against 36 in the preceding year; 39, in the \$75,000-\$100,000 bracket, as against 37 in 1959; 87, \$50,000-\$75,000, as against 90 in 1959; 281, \$25,000-\$50,000, as against 244 the year before; 133, \$20,000-\$25,000, as against 134; 226, \$15,000-\$20,000 as against 216; 322, \$10,000-\$15,000, as against 284 the preceding year; 447, from \$5,000 to \$10,000, as against 434 in 1959; and 643 and less from \$5,000 compared with 621 in 1959.

# City-By-City Radio Profits

Continued from page 24

Mo., nine stations, \$3,948,713 revenue, \$564,665 income; Knoxville, 12 stations, \$1,471,898 revenue, \$5,330 income; Lansing, four stations, \$1,028,535 revenue, \$317,975 income; Little Rock, eight stations, \$1,047,648 revenue \$114,362 loss; Los Angeles-Long Beach, 30 stations, \$19,661,145 revenue, \$3,154,931 income; Louisville, nine stations, \$2,807,444 revenue, \$94,865 loss; Madison, three stations, \$1,041,867 revenue, \$268,638 income; Memphis, 10 stations, \$2,722,176 revenue, \$324,612 income; Miami, 13 stations, \$4,274,040 revenue, \$571,728 income; Milwaukee, eight stations, \$4,778,557 revenue, \$887,691 income; Minneapolis-St. Paul, 12 stations, \$5,510,523 revenue, \$680,636 income; Nashville, eight stations, \$1,537,748 loss; New Haven, four stations, \$1,197,810 revenue, \$5,142, income; New Orleans, 10 stations, \$2,530,963 revenue, \$85,665 income; New York, 30 stations, \$34,377,781 revenue, \$7,453,047 income; Newark, five stations, \$2,071,566 revenue, \$381,349 income; Norfolk-Portsmouth, seven stations, \$1,826,750 revenue, \$273,399 income.

Also: Oklahoma City, eight stations, \$2,020,262 revenue, \$317,847 income; Omaha, seven stations, \$2,338,784 revenue, \$193,676 income; Orlando, eight stations, \$1,226,266 revenue, \$9,243 income; Peoria, five stations, \$1,182,523 revenue, \$148,659 loss; Philadelphia, 21 stations, \$11,954,762 revenue, \$904,261 income; Phoenix, 16 stations, \$2,651,632 revenue, \$61,586 loss; Pittsburgh, 20 stations, \$6,606,816 revenue, \$1,187,554 income; Portland, Ore., 15 stations, \$3,439,815 revenue, \$353,703 income; Providence, 12 stations, \$2,506,105 revenue, \$23,056 loss; Richmond, eight stations, \$2,023,649 revenue, \$316,573 income; Rochester, six stations, \$1,974,045 revenue, \$135,169 loss; Sacramento, six stations, \$2,184,420 revenue, \$45,740 loss; St. Louis, 14 stations, \$7,039,432 revenue, \$473,957 income; Salt Lake City 10 stations, \$1,977,294 revenue, \$89,159 loss; San An-

tonio, 10 stations, \$2,764,838 revenue, \$44,202 loss; San Bernardino-Riverside-Ontario, 21 stations, \$1,805,489 revenue, \$257,469 loss; San Diego, nine stations, \$2,356,474 revenue, \$211,207 loss; San Francisco-Oakland, 18 stations, \$9,567,889 revenue, \$341,138 loss; San Jose, six stations, \$1,242,077 revenue, \$10,750 income; Seattle, 18 stations, \$4,091,251 revenue, \$72,426 loss; Shreveport, nine stations, \$1,257,494 revenue, \$42,178 loss; Spokane, nine stations, \$1,484,645 revenue, \$48,494 income; Springfield, Mass., eight stations, \$1,114,821 revenue, \$70,652 income; Syracuse, nine stations, \$2,041,537 revenue, \$303,205 income; Tampa-St. Petersburg, 15 stations, \$2,724,723 revenue, \$303,205 income; Toledo, four stations, \$1,877,280 revenue, \$401,857 income; Tuscon, nine stations, \$1,081,425 revenue, \$102,923 loss; Tulsa, six stations, \$1,641,722 revenue, \$32,183 income; Washington, 17 stations, \$7,883,947 revenue, \$904,189 income; Wheeling, five stations, \$1,167,686 revenue, \$159,325 income; Wichita, six stations, \$1,504,940 revenue, \$49,915 income, and Wilmington, Del., four stations, \$1,086,557 revenue, \$221,948 income.

## WNTA-TV

Continued from page 22

sion would move shortly for a hearing of the stay before all nine judges of the Court of Appeals. If that fails, the FCC will carry its case to the U.S. Supreme Court.

The three-man Court of Appeals blocked the FCC approval of the sale on the grounds that the FCC failed to give New Jersey an oral hearing on its objections. Lawyers for both parties in the sale urged the court not to interfere with the sale before Nov. 27. Such interference in a regulatory agency's decision before a full argument of the case is heard was characterized as "unprecedented."

## THE PROGRAM ■ "Here's Hollywood" in New York, NBC-TV

**THE GUESTS** ■ Richard Avedon, Johnny Carson, Bill Cullen, Hugh Downs, Arlene Francis, Merv Griffin, Tammy Grimes, Celeste Holm, Art James, Shari Lewis, E. G. Marshall, Bess Meyerson, Mitch Miller, Suzy Parker, Walter Slezak, David Wayne

**THE TASK** ■ 15 locations... 10 half-hour programs... 7 days

**THE CHOICE** ■



**THE REASON** ■ The most complete Video Tape Mobile Unit on the East Coast including a self-contained 50,000 watt generator and two video tape recorders.

**THE RESULT** ■ "Here's Hollywood" programs, Nov. 13-24

**THE THANKS** ■ To Jack Linkletter and Helen O'Connell; Peer Oppenheimer, executive producer; Bill Kayden, producer; Van Fox, director

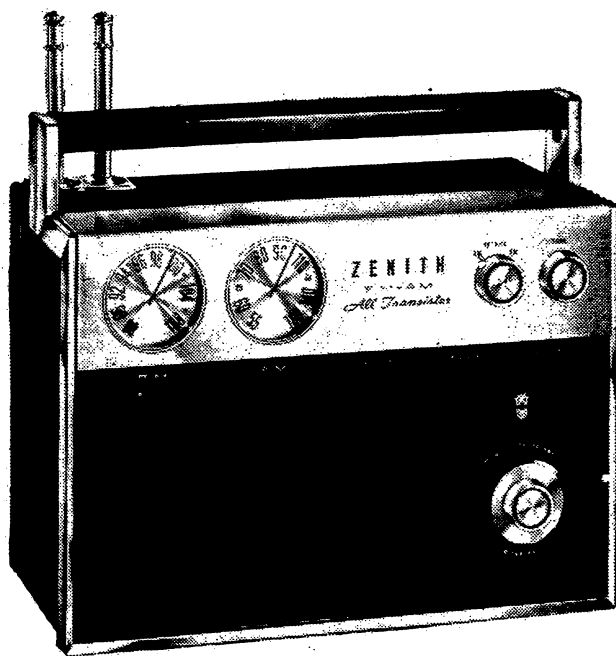
**THE REMINDER** ■



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341 MADISON AVENUE, NEW YORK 17, N. Y. • Plaza 9-7667  
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New—from the world leader in FM!

# Zenith proudly presents America's first all-transistor Portable FM/AM Radio



Engineered with watchmaker's precision, magnificently styled, Zenith's new cordless Trans-Symphony Royal 2000 has richer, fuller tone — greater power and sensitivity — than any portable radio of its kind ever made!

Now add the pleasure of FM to your outdoor listening. Zenith's new Trans-Symphony portable operates on ordinary flashlight batteries. Pours out rich brilliant tone from its 7" x 5" speaker. Like the finest table model FM/AM receivers, Zenith's new Trans-Symphony has Automatic Frequency Control for drift-free FM listening, broad-range tone control, precision Vernier tuning, Zenith's famous long-distance AM chassis. Three built-in antennas: a Wavemagnet® AM antenna, a concealed FM antenna, plus a telescoping FM dipole antenna. Weight: 11¼ pounds. Dimensions: 10 3/32" high (including handle), 4¾" deep, 11½" wide. Black Permawear covering, brushed aluminum and chrome plate trim. The Trans-Symphony Royal 2000, \$149.95\*

Quality-built in America by highly skilled, well-paid American workmen.



ZENITH RADIO CORPORATION, CHICAGO 39, ILLINOIS. IN CANADA: ZENITH RADIO CORPORATION OF CANADA LTD., TORONTO, ONT.

The Royalty of television, stereophonic high fidelity instruments, phonographs, radios and hearing aids. 45 years of leadership in radio exclusively.

\* Manufacturer's suggested retail price, without batteries. Prices and specifications subject to change without notice.

# ZENITH

The quality goes in  
before the name goes on





**AN ANNOUNCEMENT OF UNUSUAL IMPORTANCE  
TO STATION OWNERS, MANAGERS, PROGRAM DIRECTORS**

# PUBLIC SERVICE RADIO NETWORK BEGINS OPERATION



**T**HIS WEEK, you will find in your mail a large and distinctive envelope timed for simultaneous delivery throughout the United States.

You will learn how you may become a member of the PUBLIC SERVICE RADIO NETWORK. If, by any mischance, you do not receive this envelope, phone or wire PUBLIC SERVICE RADIO NETWORK and another will be sent immediately since PSRN membership is necessarily limited to one station in a market.

PSRN is a new way to new performance achievements for radio stations. PSRN provides a method of dramatizing radio's image, its contributions and its massive audiences. As one newsman wrote, *The PSRN seal will become the most coveted symbol in broadcasting.*

PSRN will not operate as a conventional network. It will not sell any of its programs to advertisers, nor will it require option time. Radio stations can comfortably adopt this new service and still maintain all present commitments.

Interest in PSRN is widespread and significant. Leading figures aware of its planning and progress have made the following comments:

Sylvester L. (Pat) Weaver, Chairman of the Board, McCann-Erickson Corporation (International), wrote, *The basic use of our radio service for instruction and enrichment as well as entertainment is most necessary. Your proposal to integrate minute vignettes of this category into the entertainment service will help extend the usefulness of radio to the country (for the country continues to listen to radio in massive numbers).*

*In advertising, we place our clients' money not only for cost-per-thousand but for many intangibles, all of which will be advanced by inclusion of the Public Service Network's material in the average station's programming.*

*I hope your plan succeeds and am confident that it will.*

Senator A. S. Mike Monroney wrote, *The American people have never had a*

*greater interest in staying well informed about our country and the world, and I believe an organized effort to permit individual stations to contribute to their information and understanding of today's problems is a major contribution.*

Representative Emanuel Celler wrote, *The Broadcasting Industry has a responsibility to the American people greater than ever... Therefore, the Public Service Radio Network which you are launching is a significant step in the right direction. I hope many stations will support your pioneering effort.*

Werner Michel, Vice-President, Reach-McClinton and Co., Inc. wrote, *As Television-Radio Director of an advertising agency vitally interested in the image of the medium it uses to sell its clients' products, I believe that the Public Service Network will do much to help the community acceptance of stations and I am delighted it has been organized.*

Stations will be qualified as promptly as thorough study of applications permits.

TED COTT  
President

BUDD GETSCHAL  
Executive Vice-President

DAVID L. GARTH  
Vice-President

F. W. RICHMOND  
Chairman of the Board



PUBLIC SERVICE RADIO NETWORK 743 Fifth Avenue, New York 22, N. Y. PLaza 3-7410

## From The Production Centres

Continued from page 28

cused the "Gypsy" star to Detroit and made the society pages, will film and tape Mitzi Gaynor's farewell party in L.A. for Miss Merman for showing on her WJBK-TV show . . . WWJ-TV newsmen William Fyffe narrates an in-depth examination of Univ. of Michigan's Dearborn Center in a WWJ-TV public affairs Sundaycast.

### IN PHILADELPHIA . . .

WFIL-TV going heavy on personal appearances of web stars this week. Leonard Ackerman, co-producer of "Target, the Corruptors," in to meet the press and station personalities (14). Gary Lockwood, of "Follow the Sun" is due here tomorrow (16). Arnold Stang, slated to exploit the cartoon "Top Cat," was skedded for Friday (17); but had to cancel when the Coast brush fire destroyed his home . . . W. Thacher Longstreth, marketing head of the Aitkin-Kynett agency and former unsuccessful GOP candidate for Mayor, will address the dinner meeting of the Philadelphia Chapter, American Women in Radio and Television, Nov. 21, on "Broadcast Imagery" . . . WRCV Radio has launched series of "lit-c" remotes from Sunset Beach Ballroom, Almonesson, N.J., every Saturday night. Emceed by Jack Rattigan, program will showcase talents of territorial bands.

### IN BOSTON . . .

Bill Whalen, news director WNAC, WNAC-TV and Yankee net, tells publicity club of Boston "How to get your news releases or publicity material heard, seen or read," at their luncheon meeting at Nick's Wednesday (15) . . . Second of WBZ radio's "Oral History Series," called "Alcoholism," starts on station Thursday (16), 10:30-11 p.m. . . To exploit "Expedition: Boston" on WNAC-TV for "Waterfront" Wednesday (15) at 6:30 p.m., Phyl Doherty, pub-ad head dispatched toy motor cruisers to advertising, public relations people and tv editors keeping up with her reputation for gimmicks . . . WNAC-TV signed Brillo, Wrigley's, Kusan, Inc., Quaker Oats, Lion Packaging, and National Dairy Products Corp. this week for intensive spot campaigns . . . Andie Kurzman, secretary to Joe Levine, news and film director at WHDH-TV, leaves Dec 1 to have a baby . . . WBOS is grooming new program "Night Line," to be produced by Craig Spence, formerly of Syracuse, from a downtown eatery.

### IN SAN FRANCISCO . . .

KCBS deejay Owen Spann will depart the o-and-o Jan. 1, with Dave McElhatton taking over his a.m. show . . . Frisco Examiner came up with a new TV-radio page format. Main change is that the complete AM log has been dumped in favor of AM "highlights," with result that AM and FM occupy same amount of space on the page . . . Steve Allen spent the week in town taping bits for his all-Frisco show Nov. 22 . . . KPXN salesman Aubrey Hohman heading for Westinghouse's Cleveland station . . . Russ Baker named KGO-TV's operations manager . . . BBC's ex-president, Sir Gerald Beadle, spoke to Frisco Ad Club . . . Mark Adams, ex-KYA news director, hooked on with KGO-AM, replacing Cliff Engle on daily 10-minute news shot—Engle quit to spend full time at KFRC . . . KTVU began telecasting Frisco Seals hockey games . . . NABET's Frisco office put out a broadside recounting its side of the KXTV, Sacramento, strike, claimed in it the strike was saving Corinthian \$90,000 annually in payroll at the Sacramento station.

### IN BALTIMORE . . .

Arthur Godfrey visited Timonium Fair Grounds, outside Baltimore, Sunday, to conduct finals in cattle cutting and calf roping at Fourteenth Annual Eastern National Livestock Show . . . WBAL-TV has inaugurated its "Youth in the News," Monday through Friday news report presented by students of the Baltimore Junior College . . . Jack Redfern of City Health Department staff is now "Dr. John Worthington" on WMAR-TV's "Your Family Doctor" . . . John Kressler named press representative of WJZ-TV, Tommy Dukehart who had handled publicity will now do liaison between station and county communities . . . Dorothy J. Smyth is new secretary to D. P. Campbell, administrative assistant at WMAR-TV . . . "The Collegians" celebrated their 12th anniversary on WMAR-TV . . . Andy Griffith

### Ohio B'casters Elect

Columbus, Nov. 14.

Joseph Bradshaw, of WRFD, Worthington, is the new president of the Ohio Assn. of Broadcasters. James Hanrahan, of WEWS, Cleveland, was elected first vice president and Lawrence H. Roger II, of Taft Broadcasting Co., Cincinnati, was named second vice president. Gene Trace, WBBW, Youngstown, retiring president, will become a director when new officers assume their duties Jan. 1. Howard Donahoe, WILE, Cambridge, was elected to the board, and Collins Young, WCGL, Columbus, was reelected to the board.



**EMMETT KELLY**

Mgt.: LEONARD GREEN  
306 E. 51st St., New York  
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### HUNTING BIG GAME?

You'll find it in the Northwest . . . a big, rich ready market for your product.

This is the area which KSTP-TV serves and sells . . . \$5 Billion in spendable income and 810,800 TV families. Let KSTP-TV start a sales stampede for you.



100,000 WATTS • NBC  
MINNEAPOLIS • ST. PAUL

recently entertained the press in his private car at the Pennsylvania Railroad station.

### IN PITTSBURGH . . .

Five half-hour documentaries on the civil defense problem written by Al McDowell, are being heard this week on "Program PM" on KDKA. Each half-hour deals with a different phase of civil defense. McDowell also narrates . . . Ken Kirk has taken over the "Pittsburgh Tonight" 12:45 show on KDKA-TV which follows "PM West" and where most of the visiting celebrities are interviewed. Kirk replaced Tom Finn who is devoting all his time to his 7 p.m. newscast . . . David Kelly, former Pittsburgh Press staffer, is the news director at KDKA . . . Arch McFarland, a former basketball star, is the new coach of the KQV Hi Hoopers. WHIC, who had a team last year, will not be in competition this year . . . Carl Ide filled in for the ailing Ed Conway while the WTAE sportscaester did hospital time. Conway is now back and Ide is back to doing his regular news shows at 12 and 7.

### IN CINCINNATI . . .

In bomb shelters for six days, WKRC's Big Jon Arthur, at his home, aired answers to his experiences, and Jim Dandy, on Fountain Square, maintained his WCPO nightowl platter sessions . . . WLW-T pubaffairs specials include two Sunday 90-minute videotapes of Xavier U. "Fight Against Communism" lecture series . . . Glenn "Skipper" Ryle conducting monthly WKRC-TV dance parties for his 10 to 14-year-old followers . . . Bruce Handshu succeeded as WCKY pubaffairs director by Vickie Pigeon, former American Forces Network women's editor in Europe . . . WSAI news staff additions are Wynn Moore, via WNOR, Norfolk, and Tony de Haro from KBOX, Dallas . . . Army Reserves active duty call for Crosley announcer Dave Manning shuffled Jack Norwine, George Logan, Jack Gwyn and Howard Chamberlain on WLW and WLW-T.

## 250G for Canada Drama Exposures

Toronto, Nov. 14.

Signing of an agreement for American distribution rights to 26-one-hour Canadian tv dramas was jointly made by A. K. Morrow, director of English-language and the Toronto area networks of the Canadian Broadcasting Corp., and Hathaway Watson, vicepres in charge of broadcasting for RKO General Inc. Figure was not disclosed but some \$250,000 is believed involved in this single largest sale of CBC product.

The 60-mins. dramas, which were broadcast over the CBC-TV web during the past two seasons under the now-defunct sponsorship of "General Motors Presents" series, are made immediately available to five RKO-Gen tv stations which include WOR-TV, New York; KIL-TV, Los Angeles; WNAC-TV, Boston; WHBQ-TV, Memphis; WHCT-TV, Hartford. The 26 CBC-produced dramas are expected to be shown first on WOR-TV, New York, early in 1962.

Under sale terms, RKO has syndication rights to the plays for five years and can sell them to other tv stations in the U.S. Canadian writers and actors will receive residuals. Morrow said that the agreement with RKO provided proof of the CBC's longtime belief that the standard of Canadian tv writing and acting is high enough to warrant exposure in other world countries. Watson stated the hope that the present CBC deal will be a forerunner of similar arrangements ensuring American viewers of Canadian programs.

### ABC Radio's 'Flair'

Continued from page 22

clearing the show, with only a few not carrying it whole.

Main factor in "Flair's" strong showing, according to ABC Radio prexy Robert Pauley, is that the program has successfully integrated public service into an entertainment format. Many of the short segments on "Flair," involving talks on financial planning, medicine, education, etc., can be logged as public service on the 301 forms, an important consideration in light of the tougher FCC attitude towards license renewals.

"Flair" represents the major effort of ABC Radio's new leadership team under Pauley. Latter said the gross from the show now equalled the annual production cost of \$680,000. Click of the show has resulted in a general upbeating of informational stanzas on the web, all produced by network personnel. Pauley said ABC Radio has adopted the principle of not accepting any outside shows in this area in order to prevent any agrinding on the web.

Whereas last year the web had public service shows scheduled at regular times, currently ABC Radio is only doing such programs when they have a definite peg, such as shows on fallout shelters, space, etc. At the present time, public service shows on ABC Radio are up 35% over last year.

### 'Clean Up' Pix-TV

Continued from page 1

of tv content: "Many of the current shows lean toward the suggestive, and some are positively coarse," Mrs. Spong asserted. "The attempt to make some of the more violent westerns more palatable by quoting scripture passages and other pious expressions is little less than ridiculous."

Regarding the American film industry, the lay leader said, "Hollywood productions have deteriorated greatly and need a thorough housecleaning."

### 'Violates Morality'

Milwaukee, Nov. 14.

Rev. Raymond A. Parr, archdiocesan director of the Legion of Decency, speaking at a seminar on "Fifth Has Gone High Brow," said "A movie that violates morality violates art."

Talking at the fourth annual convention of the Milwaukee Archdiocesan Council of Catholic Men at St. Roberts Church, cleric continued: "If a movie portrays good as evil—evil as good—both good and evil as indifferent—it cannot be artistic because it is unreasonable. It is the function of the artist to represent reality."

Parr suggested that the so-called artistic motion pictures, produced in Italy and France, were never exhibited in those countries. He indicated such films were made for the American sucker. ("This is incomprehensible to film trade—Ed").

According to Priest, films produced in these countries are in reality "pornographic." But any moves toward legislating in the interest of public morals was impractical, as it involved a state of mind or disposition such as prejudice.

Father Parr concluded: "There has been an effort by some to legislate against books and movies, but they can't even agree on a definition of obscenity. We must show resistance to bad books and movies on the retail level. If the public didn't make itself felt, Ford would still be producing model T's."

### Pre-'48s

Continued from page 25

market vary according to the distributor. With one or two exceptions, most distributors classify the current make as a tough one, the description encompassing the post-'48s as well as the vaultees. On the post-'48s, some distributors feel that many markets, those being offered different post-'48 packages at the same time, are being depressed by the overabundance of product. Most stations still have pix inventories to play off. There's no doubt, though, in regard to the long, steady need for pix on tv and it's felt that those in the class of "Treasure of Sierra Madre" will be playing on the screens of the nation, no matter what the most recent vintage of pix on tv is.

### Big Wilson's claims

about inventing the "twist"

will be checked.

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# NARAS SEEKS BROADER ROLES

## L.A. Court Acquits 2, Finds 3 Guilty on Bogus Record Rap

Los Angeles, Nov. 14.

Two men were found guilty and three others acquitted of operating a phonograph record counterfeiting biz, in a decision handed down by Superior Judge Lloyd S. Nix.

Gene Allison and Edwin B. Atwood were charged with pirating four pop records and found guilty of conspiring to cheat and defraud. Allison also was convicted on an accompanying charge of grand theft.

Records—which included labels and covers—found to have been counterfeited were "Inside Shelley Berman," "Outside Shelley Berman," "Provocative Percussion" and "Persuasive Percussion."

The pair will come up for probation hearing and sentencing on Friday (17).

Pete Korelich, prexy of Korelich Engineering & Mfg. Co., previously indicted on same charge, as well as for alleged conspiracy to commit misdemeanor violation of the State of California Business and Professions Code, was acquitted. Korelich, according to his attorney, William B. Spivak, had been engaged to press the recordings and had accepted the job in all good faith without any knowledge of the conspiracy.

Two other defendants, Robert Allison, brother of the convicted man, and Charles L. Richards, involved in the financing of operation and up on the same charges, also were acquitted.

## Ferrante & Teicher 1st In Rash of Pianists At Atlanta Concert Series

Atlanta, Nov. 14.

Ferrante & Teicher, duo piano team performing on United Artists Records, appeared here in a Sunday afternoon concert (12) to a packed house at 1,750-seat Tower Theatre. Their show, billed as "F&T Flip Their Lids," was second in Famous Artists Popular Series, managed by Ralph Bridges. Flamenco guitarist Carlos Montoya opened the series, next is pianist Roger Williams, with Fred Waring & His Pennsylvanians in closing spot.

Within the next fortnight Atlanta will face a block of piano thumpers. Come Thursday (16) Van Cliburn will be here at 6,000-seat Municipal Auditorium, on All Star Concert Series, sponsored by Atlanta Music Club, Marvin McDonald, manager. Next two nights will find 98-piece Atlanta Symphony Orchestra, Charles Sopkin, director, playing pair of concerts at Tower Theatre. Young French pianist Philippe Entremont is scheduled to be symphony's guest artist.

After Steinway strings quit reverberating for this three-night workout from Cliburn and Entremont, Victor Borge will bring his show, promoted by Marvin McDonald, to Munny Aude, and it is a safe bet he'll pack the place. Leonid Hambro, pianist for the New York Philharmonic Orchestra, will appear with Borge.

## Mathis Racks Up 260G Take in 19 Tour Dates

Johnny Mathis has pulled in close to \$260,000 on the first 19 dates of his current tour of colleges, auditoriums and theatres. The tour kicked off Oct. 13 and will run until Nov. 21.

Accompanying Mathis on the tour is the Jimmy Cook orch and comedian Don Sherman. The seating capacities have ranged from as little as 3,000 on some of his college dates, to 12,000 at the Arena in Pittsburgh.

On some dates Mathis performed on a flat fee basis; however, on most he was in for a fee-plus-percentage arrangement.

## HARMONY IN MORE MEMBERS

By MIKE GROSS

The record industry's apathy and antagonism to the National Academy of Recording Arts & Sciences have to be overcome if it's to become a running organization. That's the opinion of Nesuhi Ertegun, president of the New York chapter, who's on an all-out campaign to spread the NARAS gospel.

The biggest problem, he says, is getting more members. Right now the NARAS rolls from the N. Y., Chicago and Los Angeles chapters don't yet reach a 1,000 membership total. An active membership list twice that size is needed to make NARAS a smooth-flowing and potent industry organization, Ertegun figures. He also believes that a larger representation from the independent companies would help dissipate the kind of beefs that were voiced after the awards of 1960 and 1961.

In 1960 many industries squawked because Capitol Records ran away with the prizes and the following year RCA Victor practically stole the show. It was said then that the awards really weren't representative because the company with the most NARAS members could swing votes to its own product.

This has been a sticky problem for the NARAS execs and they feel that recruiting more members would be the surest way to clean it up. In discussing the voting problem recently, some NARAS board members from RCA Victor proposed that a bylaw be added which would not allow members to vote for their company's product. The proposition was passed by the N. Y. chapter but failed to go through when it came to a vote at a combined N.Y.-L.A. meet.

Ertegun also says that a larger membership would allow for specialization of voting in separate categories. Right now all members vote in every category whether they're familiar with the category or not.

To induce membership, which costs \$15 annually, NARAS has arranged that members can receive records at practically manufacturing cost. (\$1.25 for monaural and \$1.50 for stereo). NARAS is also arranging for panel discussion sessions which would be open to all members. The first such session will take place Nov. 28 and the topic will be "Is Stereo Necessary?"

Ertegun also points out that NARAS' purpose isn't solely for award-giving. NARAS will sponsor a course at New York U. next semester which will cover all aspects of the recording business including pop and classical artists & repertoire, engineering, merchandising, publicity and promotion, etc. There is also a plan afoot to establish a permanent Record Museum at either the N. Y. Public Library or Lincoln Center.

The NARAS "Grammy" awards for 1961 will be handed out in February or March of next year. There may be a T show covering the occasion as there was in 1960.

## Kapp on Classics Kick, Preps Debussy LPs

When most indie labels are either cutting down or cutting out their classical lines, Kapp Records is prepping additional selections for its classics string.

In line with upcoming centennial of the birth of Debussy, the diskery is preparing a six-disk set of the composer's complete works, as played by Daniel Ericort. Kapp currently has four of the LPs out and will have the set completed by January. The disks will be available separately as well as in the all-inclusive set.

The diskery has also waxed a package of music by classical composers which was written for toy instruments. Performed by the Kapp Symphonetta, the album will be called "Toys Plus Orchestra Equal Musical Fun."

## Howie Richmond Builds Legit Arm To Broaden Publishing Activities

Ex-Midwest Disk Jockey

**Bill Randle**

who should know about these things has written an interesting and discerning piece entitled

**'Junk Music' Doesn't Truly Reflect U.S. Tastes**

another interesting feature in the upcoming

**56th Anniversary Number**

of **VARIETY**

Plus other statistical and date-filled charts and articles.

Seeking what he calls "a point of departure" for his music, Howard Richmond is building a legit arm of his publishing activities. He is forming a pre-production musical operation through which he hopes to widen his marketing areas.

Plans call for a three-fold program covering the commissioning of scores to be written, the acquisition of options on books and other properties for development into legit tunes and the operation of readings for producers, directors and talent for his writers' scores. The project has been designed to function internationally and has been started through his London Essex music office where David Platts has instituted such a program.

In London, there are currently five productions in which Richmond has taken part from the standpoint of getting them rolling. Two current English musicals will be published by him in the U.S. next season. These are "Oliver," which he handles in Australia, too, but not in England, and "Stop the World—I Want to Get Off," which he also published in England. David Merrick will present both shows on Broadway next season.

Among other projects in this area is a Bea Lillie starrer to be called "Bea-Ography." The musical will contain material associated with the actress as well as some new songs by Leslie Bricusse, co-writer with Anthony Newley of "Stop the World," and writer of the recent single click, "My Kind of Girl." A future Broadway tuner called "Ninety Dozen Glasses," written by Oscar Brand and Paul Nassau, will also be co-published by Richmond.

In yet another area, Essex will publish the Bricusse-Newley film-tuner being prepared for Sammy Davis Jr., in which Newley will also costar. It is all part of a plan to develop a crop of new writers for Richmond's overall publishing operation as a point of departure for his music.

Richmond says he doesn't want to become a record company or a producer but will continue to invest in both of these operations. In London he has an investment in a disk studio and will probably invest in his legit projects as well as continuing to produce masters and books of music.

## Burton Lane Re-elected AGAC Prexy; See 1961 Collections at \$1.2 Mil.

Burton Lane has been re-elected president of the American Guild of Authors & Composers. Term runs for a year. Other officers elected were Jack Lawrence, vice president; Jay Gorney, second v.p.; Leonard Whitcup, treasurer; Jack Siegel, assistant treasurer, and Edward Eliscu, secretary.

Abel Baer is the new chairman of the AGAC council, replacing Edgar Leslie who becomes honorary member of the council. Mitchell Parish is a new member of the council replacing Sam Coslow, who resigned. Alec Wilder, a BMI writer, was runner-up in the election for council member and he's invited to attend all council meetings.

AGAC collections for 1961 will come to about \$1,200,000 which is a 50% increase over the previous year. The organization is now negotiating a new contract with publishers for serious composers.

Cap Ups Lapointe Denis Lapointe has been set as national sales manager of Capitol Records of Canada Ltd. He was formerly sales manager of Cap's Montreal branch. He'll be replaced at the branch by Yves Lapierre.

Lapointe will report to Harold S. Smith, company's vice president and director of merchandising.

## Aldon Files 296G Pact Breach Suit Vs. Rob't Mellin

Aldon Music, Nevins & Kirshner's publishing firm, has filed suit in N.Y. Supreme Court against Robert Mellin alleging failure to pay royalties earned overseas. Suit asks \$250,000 damages and a further \$48,580 for royalties.

The complaint, containing 23 separate causes of action, charges that Mellin and its assignees failed to account and pay royalties earned in Germany, Austria, France, Sweden, Norway, Denmark, Finland, Spain, Portugal, Australia, New Zealand, Brazil and Argentina in accordance with the contract.

It is also charged that the defendant rendered false and incomplete statements for Scandinavia in an attempt to defraud Aldon; failed to use its best efforts to exploit, in France, Spain and Portugal, rights assigned in the sub-publishing contract; and refused and failed to help support sales of certain Connie Francis recordings in Germany.

Suit claims Mellin improperly deducted the share of French lyric writers from royalties earned by Aldon and failed to furnish detailed statements showing net receipts for Austria, Germany, France, Sweden, Finland and Iceland.

Mellin has filed a verified answer denying the allegations.

In addition to royalties and damages, Aldon is asking rescission of the unexecuted portion of the contract and reassignment to Aldon of all rights assigned to Mellin.

## DECCA'S ORIG CASTER OF 'BEI MIR' MUSICAL

Decca Records is venturing into the legit field this season with an original platter and an album pegged to an original's score. The original cast outing will be "Bei Mir Bist du Schoen," the Yiddish-American musical currently at the Anderson Theatre, N.Y.

The show has a book by Louis Freiman, lyrics by Jacob Jacobs and music by Sholom Secunda, the latter two having penned the title tune originally. Decca has the original hit of this tune by the Andrew Sisters in its catalog. Headed by Leo Fuchs, the tuner stars Jacobs, Miriam Kressyn, Leon Libgold and Seymour Rextie.

Decca will also release a platter by the McGuire Sisters of the original score from the upcoming Broadway musical, "Subways Are For Sleeping." The tuner has book and lyrics by Betty Comden and Adolph Green and music by Jule Styne.

# Flower Drum, 'Hustler' Trackers, Disney's 'Composers' Top New LPs

"FLOWER DRUM SONG" (Decca) This is the third workover of Rodgers & Hammerstein's "Flower Drum Song" (Columbia has the original Broadway cast package and Capitol has the original London cast set) but there's plenty of room for more sales especially with its tie to the U-I pic featuring as to sequence but Rodgers' melodic lilt and Hammerstein's bright lyric values still shine. There are no credits for the singers listed on the disk but they all seem to be enjoying their mike work.

"THE HUSTLER" (Kapp, Kenyon Hopkins' jazz score from Robert Rossen's film, "The Hustler," is nicely showcased on this waxing. Featuring some topflight jazz talent, the 15 selections have been effectively mixed from the soundtrack to stand on their own, for the most part, without sounding like fragments with no particular identity. The emphasis is on the moody in the set, spiced with the pulsating beat of the main title and other themes. Hopkins' music has a strong emotional quality which makes good use of the musicianship of such sidemen as Phil Woods, Milt Hinton, Osie Johnson, Hank Jones, "Doc" Severinson, Jimmy Cleveland and others.

CAMARATA: "WALT DISNEY PRESENTS THE GREAT COMPOSERS" (Disneyland). Here's a standout kiddie package that will do especially well around the holiday gift-buying season. Camarata's orch presents lively and understandable interpretations of the works of such prominent longhairs as Beethoven, Bach, Brahms, Mozart, Chopin and Tchaikovsky, among others, and there's also a narration and a text insert to help the kiddies along.

ROBERT GOULET: "ALWAYS YOU" (Columbia). Robert Goulet's exposure in the Broadway musical click, "Camelot," and on several TV shows has warmed up an audience for his first LP try. His baritone style is legit and strong and tailor-made for the repertoire that includes such hefty items as "Strange Music" and "The Lamp Is Low." Package is a natural for programmers with a sales pickup sure to follow.

LENNON SISTERS: "SAD MOVIES MAKE ME CRY" (Dot). This attractive femme group out of the Lawrence Welk menage has put together a happy package pegged for juve appeal. Taking off from the title song, a pop single click, the girls move along at a likeable pace through "It's A Sin," "I'll Never Stand In Your Way" and others built in the same pop groove.

MORTON GOULD ORCH: "KERN AND PORTER FAVORITES" (RCA Victor). The music of Jerome Kern and Cole Porter is lushed up in a rich symphonic setting by the Morton Gould orch. The tunes are familiar and so is the styling but Gould's melodic treatment is consistently appealing and will delight many programmers. Sides that rate prime spinning time are Kern's "Yesterdays" and "All The Things You Are" and Porter's "I Get A Kick Out Of You" and "Night and Day."

LEON McAULIFF: "COZY INN" (ABC-Paramount). The country & western fold has a potent package addition in this Leon McAuliff roundup. He's a western singer, out of the Bob Willis band, who can rock and swing along with the best of them. He's no slouch when it comes to rhythm and blues or ballads, either. It's a well-paced presentation spreading out vocals by McAuliff and the Jordanaires and some slick instrumentation.

FARON YOUNG: "THE YOUNG APPROACH" (Capitol). Faron Young is a country & western singer who has done extremely well in the pop singles market which gives this LP effort a spread-out chance. His songs here contains the country weepers as well as the brisk uptempo items that the younger set is sure to take to. Some of the pulout titles for the programmers are "Goin' Steady," "I Can't Find The Time" and "I Fall To Pieces."

LESLIE UGGAMS: "LESLIE UGGAMS ON TV" (Columbia). Leslie Uggams' association with tv's top-rated "Sing Along With Mitch" show will help this package move on the retail level. She's as-

sisted here by Mitch Miller's Sing Along Chorus which is an added flourish that can only help. Miss Uggams has a clear approach to her material and she makes such oldies as "The Trolley Song," "April Showers," "Blues In The Night" and "Get Happy" worth hearing again. She shifts from the ballads to a gospel like "He's Got The Whole World In His Hands" with ease giving the set a neat change-of-pace quality.

ANN RICHARDS: "ANN, MAN!" (Atco). This serves as fine showcase for singer Ann Richards even though the title is a little misleading. She's not that hip. In fact, she blends a jazz mood with a pop feel that's not far out at all and quite easy to take. "The Last One On My Life" and "An Occasional Man" are the kind of tunes she does that the pop programmers will find to their liking.

JIMMY GIUFFRE: "PIECE FOR CLARINET AND STRING ORCHESTRA—MOBILES" (Verve). The title is the tipoff here. It signifies a jazz man's move into the concert groove and an attempt to break in on new musical grounds. The package was recorded in Germany with the Sundwestnik Orchestra of Badenburg and with Jimmy Giuffre doubling as composer and clarinetist. The moods are varied and intricate demanding strict attention for appreciation. Only avant-gardists have that much devotion.

FLOYD CRAMER: (RCA Victor). The piano has become a potent instrument in the pop field and Floyd Cramer is one of its prime pushers. His single clicks, like "Last Date," have set up a ready-made audience for him and they'll go for his versions here of "Unchained Melody," "Your Last Goodbye" and others that surround his spirited keyboarding with crisp arrangements for strings and a vocal chorus.

CHARLIE BYRD: "CHARLIE BYRD AT THE VILLAGE VANGUARD" (Offbeat). Charlie Byrd is a guitarist who moves from jazz to classics without missing a beat. His jazz style was in the forefront during a recent stand at New York's Village Vanguard, where this package was recorded. Keter Betts and Buddy Deppenschmidt assisted him on bass and drums, respectively, and the three brought some delightful inventions to "Just Squeeze Me," "Why Was I Born" and "You Stepped Out Of A Dream." One side of the LP is devoted to a Byrd original, "Which Side Are You On," a folk tune extension that serves as an ex-



**LAWRENCE WELK**  
Proudly Presents Another Dot Hit:  
**THE LENNON SISTERS**  
Singing "Sad Movies" B W 1  
"Don't Know Why I Love You Like I Do."

cellent display piece for his guitar.

JUDY COLLINS: "A MAID OF CONSTANT SORROW" (Elektra). Backed on some numbers by the banjo work of Erik Darling and the guitaring of Fred Hellerman, in addition to her own guitar stylings, Judy Collins scores an effective folk-sing outing on her first waxing for Elektra. Concentrating on ballads, she offers smooth interpretations of the material with vocal depth and emotion. Her leaning seems to be in the direction of Irish ballads, performing such as "Rising of the Moon" with sureness. Her set is not limited to this locale, however, as she does solid renditions of such tunes as "O Daddy Be Gay," "Maid of Constant Sorrow" and "Sailor's Life" in a manner that should please folkniks.

## ANKA EXITS AM-PAR, MAY SWITCH TO VICTOR

Paul Anka and Am-Par Records will come to an amicable parting this Friday (17). Although unconfirmed, it is expected that the singer-writer will switch his disk activities to RCA Victor. Anka's pact with Am-Par was to have expired May, 1962.

The split is the result of negotiations between Irvin Feld, the singer's manager, and Sam Clark, Am-Par topper. Separation proceedings call for Anka to wax one more album for ABC-Paramount and four more single sides before the end of the year. In addition, Clark was given assurance that no Anka LP would be released on any other label before Jan. 1, 1962 and no singles would be released by another diskery prior to Jan. 25, 1962.

## Longplay Shorts

A special "Comedy Concert" album has been packaged by United Artists featuring Alexander King, Kaye Ballard, Don Knotts, Louis Nye, Pat Harrington Jr. and Harold Flender. The set will include two tracks from albums which had previously been cut by each of the artists for UA with the exception of the Kaye Ballard portion which will include tracks from a "Ha Ha—Boo Hoo" an LP scheduled for early 1962 release. A premium LP featuring bestselling performances by five Capitol artists has been prepared for the Firestone Tire & Rubber Co. by the Custom Services Department of Capitol Records. The LP, titled "The Firestone 5 Star Fiesta," features Nat King Cole, Jackie Gleason, Guy Lombardo, Dean Martin and Kay Starr. There will be an initial pressing of 100,000 records.

Erroll Garner's new album, "Closeup in Swing," which will be distributed by ABC-Paramount, will be kicked off in conjunction with his Nov. 24 concert at Boston Symphony Hall. Elektra Records has come up with a followup to its "Bonus-Pak" release last month with "The Best of Dalliance," a two-sleeve folk package by balladeer Ed McCurdy. Riverside has put together a second line in its "Living Legend" series pegged to "Chicago-style" performers.

Martha Schlamme, MGM/Verve diskery, is on a six-week tour of Texas and Southern California. She opens at the Ash Grove, L.A., Nov. 28 for four weeks. Rachel, who disks for Monitor, makes her New York concert debut Nov. 18 at the 92d St. Y. Kaufman Concert Hall. She next goes to Chicago for a four-week date at the Israel Supper Club beginning Dec. 1. Kay Britten, British folk singer, will make her New York debut at the 92d St. Y Dec. 16. S&S Distributing Co. will now handle the Caedmon and Shakespeare Recording Society lines in the Detroit area.

Anita Bryant is featuring numbers from her latest Columbia album, "Kisses Sweeter Than Wine," during her current South American tour. She's due back in the States in mid-December. Buddy Basch is handling promotion for Yulrya's "Twelve Faces of Love," just released by ST&ND. Ella Fitzgerald, whose current Verve LP is "Ella in Hollywood," begins a three-wrecker at the Fairmont Hotel, San Francisco, tomorrow (Thurs.). Gene Krupa, who is now riding with "Percussion King" on Verve, returns to New York's Metropolitan Friday (17).

Enoch Light is extending his "Command Classics" line by 13 by next September, among which will be three albums by William Steinberg and the Pittsburgh Symphony Orchi. and three platters recorded by French symphonic groups. Decca's Bing Crosby and Guy Lombardo Christmas packages will be made available in stereo for the first time this year along with new seasonal waxes by Lenny Dea, Tiny Little, the Evans Barbershop Quartet and the Paradise Islanders.

# Top Singles Of The Week

(The 'Best Bets' of This Week's 100-Plus Releases)

H. B. BARNUM.....HOW MANY MORE TIMES  
(RCA Victor).....Baby, Baby, Baby  
H. B. Barnum's "How Many More Times" (Hildel-Film & TV) is a solid rocking ballad delivered in savvy and flavorful style by this singer against a firstrate orch and choral background. "Baby, Baby, Baby" (Aladdin) is a strong blues entry on which Barnum shows a definite Ray Charles influence.

JACK JONES.....THIS WAS MY LOVE  
(Kapp).....Lollipops and Kisses  
Jack Jones' "This Was My Love" (St. Laurent) is a pretty ballad in a classy groove crowned in very pleasing style for general impact. "Lollipops and Kisses" (Garland) is another fine ballad but with a more familiar approach.

GUY MITCHELL.....BIG BIG CHANGE  
(Columbia).....Soft Rain  
Guy Mitchell's "Big Big Change" (Joy) is a rollicking old-fashioned type of ballad which he bounces in infectious style with choral support. "Soft Rain" (Pamper) is an okay country-flavored ballad.

BERNA-DEAN.....LITTLE WILLIE  
(Imperial).....I Walk In My Sleep  
Berna-Dean's "Little Willie" (Travis) is a swinging rhythm & blues number which this songstress handles in a bright format that could win a big juke following. "I Walk In My Sleep" (Commodore) is a slower tempoed ballad somewhat out of her range.

DON GIBSON.....THE SAME OLD TROUBLE  
(RCA Victor).....Lonesome Number One  
Don Gibson's "The Same Old Trouble" (Acuff-Rose) gives this topflight country singer a rocking ballad with a nifty lyric which he projects to the hilt. "Lonesome Number One" (Acuff-Rose) is another good folk idea nicely handled.

DAVE BRUBECK QUARTET.....UN SQUARE DANCE  
(Columbia).....It's A Raggy Waltz  
Dave Brubeck Quartet's "Unsquare Dance" (Derry) showcases this jazz combo in an inventive handclapping instrumental with a strictly commercial peg. "It's A Raggy Waltz" (Derry) is a less surprising sound from this modern jazz unit with saxist Paul Desmond in the lead.

CONNIE FRANCIS.....WHEN THE BOY IN YOUR ARMS  
(MGM).....Baby's First Christmas  
Connie Francis' "When The Boy In Your Arms" (Pickwick) is a very pretty ballad tailor-made for this songstress' delivery in a groove which the juves will go for. "Baby's First Christmas" (Froncan) is an okay seasonal song in a pleasing setting.

ELLA FITZGERALD.....CLAP HANDS, HERE COMES CHARLEY  
(Verve).....Cry Me A River  
Ella Fitzgerald's "Clap Hands, Here Comes Charley" (Saunders) is a bright workover of a swing standard by a slick performer with across-the-board appeal. "Cry Me A River" (Saunders) changes pace with a slow-tempoed blues rendition of another solid number due for plenty of spins.

LITTLE WILLIE JOHN.....AUTUMN LEAVES  
(King).....There Is Someone In The World For Me  
Little Willie John's "Autumn Leaves" (Ardmore) is a potent rocking rendition of this fine standard which should get another round of spins from the coke set. "There Is Someone In The World For Me" (Be-Jo) is a good, conventionally styled rhythm ballad.

THE INDIVIDUALS.....HEARTBREAK HOTEL  
(Tequila).....La Bamba  
The Individuals' "Heartbreak Hotel" (Tree) is an offbeat instrumental comeback of an early Elvis Presley which could mop up all over again via this slice. "La Bamba" (Naflo) is a catchy Latin-tempoed instrumental.

THE FOUR COINS.....THE MIRACLE OF ST. MARIE  
(Jubilee).....Gee, Officer Krupke  
The Four Coins' "The Miracle of St. Marie" (Quartet) is a smoothly rendered religious with a romantic twist angled for the juve market. "Gee, Officer Krupke" (Chappell), from the "West Side Story" score, is a colorfully executed slice.

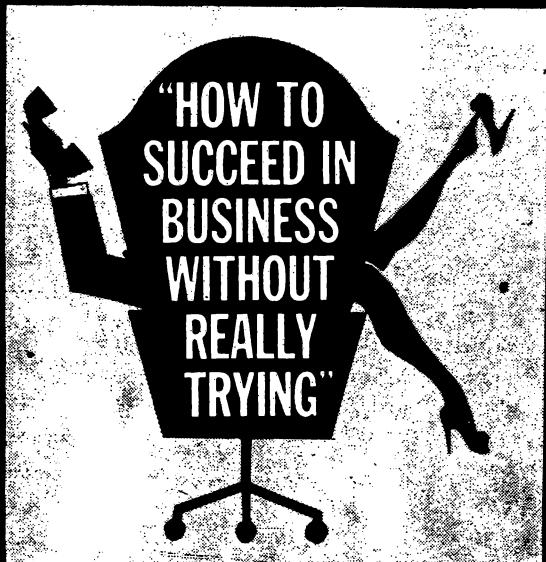
ED TOWNSEND.....LITTLE BITTY DAVE  
(Challenge).....And Then Came Love  
Ed Townsend's "Little Bitty Dave" (Four-Start) tells the story of David and Goliath in a swinging number somewhat fashioned after the "Big John" groove. "And Then Came Love" (Duchess) is an excellent ballad handled in winning style for big returns.

THE TIDES.....CHICKEN SPACEMAN  
(Dore).....Ring-A-Ding-Ding  
The Tides' "Chicken Spaceman" (Little Darlin' Hider) is an amusing novelty with an astronaut peg handled sharply by this rocking combo. "Ring-A-Ding-Ding" (Meadowlark) is a rocking entry that sounds like a parody of The Marceles.

DONNIE BROOKS.....YOUR LITTLE BOY'S COME HOME  
(Era).....Goodnie Judy  
Donnie Brooks' "Your Little Boy's Come Home" (Aldont) is an all-out sentimental ballad with an unhappy ending, a saga which this singer projects to the hilt. "Goodnie Judy" (Bamboo-May-Dee) is a more conventional conception.

THE CHANTS.....DICK TRACY  
(Verve).....Choo Choo  
The Chants' "Dick Tracy" (Frenben-FPI) is a clever rocking takeoff on the comic strip gumshoe with good chances. "Choo Choo (Pakvant)" is another smartly fashioned rhythm number due for plays.  
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Undoubtedly  
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UNANIMOUS CRITICAL RAVES! ...  
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RCA VICTOR

## Inside Stuff—Music

20th-Fox Records has come up with a timely single release pegged to the current rash of comment about bomb testing. Called "The Atom," the tune is recorded by Bob Harter with Dickson Hall & His Mountaineers. It's not a new tune, having been in Oscar Brand's folk repertoire for several years, but its lyrics like "peace to the world in pieces" and similar phrases which announce the dangers of the big bomb, are giving it a built-in promotional push.

MGM Records continued its promotional push on the retail level last Saturday (11) with an in-person appearance of Jaye P. Morgan at the Montgomery Ward record department in Oakland, Cal., to launch her new release of "Brotherhood of Man." The store advertised the appearance via local newspaper ads, radio and tv spots, window and in-store displays and continuous announcements over the store's public address system. Store also purchased quantities of the single as well as her new LP, "The Country Sound."

Cyril Brickfield, former counsel and copyright specialist for the House Judiciary Committee, has been sworn in as general counsel for the Veterans Administration. A Brooklyn native, he directed the last round of hearings in 1959 by the Judiciary Copyright Subcommittee on the Celler bill to give songwriters and publishers royalties for jukebox play.

San Francisco Symphony letter, signed by president J. D. Zellerbach, to all potential season-ticket buyers contains this P.S.: "If you have a BankAmericard, you may use it to purchase season tickets."

## Richard Korn's Museum of Modern Music Faces Lethargy of Public

By ELMER WIENER

Richard Korn via his Orchestra of America is continuing his one-man crusade for more performances of American music with his Orchestra of America. His first concert (8) at N.Y.'s Carnegie Hall, included work by Eric Delamarter, Spencer Norton, Roy Harris and Julian Orbon. Arthur Whittimore and Jack Lowe were soloists on the twin Baldwins.

Korn devotes diligent efforts to searching out old and new music by Americans. This season, he is not limiting himself to U.S. composers, but is performing works of Latin-Americans and Canadians as well. The concerts are devoid of hackneyed, familiar scores, but one wonders if Korn's missionary zeal is leading him to his goal. Inaugural performance was well-prepared and conducted with clarity; yet many listeners left at half-time. Obviously the paying public wants something with a familiar cast, a little sweetening

mixed in with the musical Angostura.

The series is a commendable idea. Perhaps, a subscription plan in a smaller hall is the answer. Of course, Carnegie is prestige-laden, and as long as the money holds out, Korn probably will pursue his work among the heathens whose ears are turned toward Europe, hoping to convert the unbelievers in the quality of American music.

### ELLA SCORES LUSTY \$18,200 IN 2 NW CITIES

Portland, Ore., Nov. 14. Ella Fitzgerald racked up a scorching \$9,800 in one evening performance at the Auditorium Saturday (11). The 3,600-seater was scaled at \$4. The hour layout also featured the Paul Smith Trio. Package also scored a near capacity \$8,900 in a lone performance Fri. (10) at the 4,500 seat Queen Elizabeth Theatre in Vancouver, B.C.

Unit played to a capacity house at the Orpheum Theatre, Seattle, Sunday (12), some \$9,490 was in the till three days before show time. Irving Granz and Northwest Releasing promoted the three day's tour.

### Harpo Marx's Concert Debut at Philly Benefit

Philadelphia, Nov. 14. Harpo Marx will make his formal concert debut Jan. 20 with a major symphony orchestra at the 105th anniversary program of the Academy of Music. The comedian-harpist will be featured with the Philadelphia Orchestra, under the direction of Leopold Stokowski, and will be heard in two solo interludes.

The program, the sixth in the series to restore the venerable Academy, will also feature Wagnerian soprano Birgit Nilsson. The ann concert, with all but the most remote seats priced at \$100 and \$75, have become an outstanding social and musical event in Philadelphia and to date have raised more than \$500,000 to refurbish the concert hall.

## VARIETY'S RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This weekly tabulation is based on a statistically balanced ratio of disk sales, nationally, as reported by key outlets in major cities, and music programming by the major independent radio stations.

This Wk.	Last Wk.	No. Wks. On Chart	Artist	Label
1	1	7	BIG BAD JOHN Jimmy Dean	Col
2	2	7	RUNAROUND SUE Dion	Laurie
3	3	7	FOOL NUMBER ONE Brenda Lee	Decca
4	4	11	THIS TIME Troy Shondell	Liberty
5	6	9	BRISTOL STOMP Davells	Parkway
6	8	6	THE FLY Chubby Checker	Parkway
7	5	9	HIT THE ROAD JACK Ray Charles	ABC-Pop
8	7	10	SAD MOVIES Sue Thompson	Hickory
9	13	6	I LOVE HOW YOU LOVE ME Paris Sisters	Gregmark
10	15	4	CRAZY Patsy Cline	Decca
11	10	5	PLEASE MR. POSTMAN Marvelettes	Flare
12	9	8	TOWER OF STRENGTH Gene McDaniels	Liberty
13	24	3	HEARTACHES Marcella	Colpix
14	11	8	YA YA Lea Desea	Fury
15	26	14	YOU'RE THE REASON Bobby Edwards	Crest
16	16	3	GOODEY CRUEL WORLD James Doree	Colpix
17	14	6	EVER LOVIN' Ricky Nelson	Imperial
18	12	10	LET'S GET TOGETHER Hayley Mills	Vista
19	22	8	I UNDERSTAND G Cleffs	Terrace
20	19	6	A WONDER LIKE YOU Ricky Nelson	Imperial
21	21	15	MEXICO Bob Moore	Monument
22	27	9	THE WAY YOU LOOK Leiferaen	Capitol
23	23	7	DREAMBOAT Connie Francis	MGM
24	40	3	WALK ON BY Leroy Van Dyke	Mercury
25	31	3	TONIGHT Fezzarte & Teicher	UA
26	45	2	JUST OUT OF REACH Solomon Burke	Atlantic
27	32	3	IN THE MIDDLE OF A HEARTACHE Wanda Jackson	Capitol
28	18	7	ANYBODY BUT ME Brenda Lee	Decca
29	17	14	CRYING Ray Orbison	Monument
30	30	4	SCHOOL'S IN U. S. Bands	LoGrande
31	37	4	SEPTEMBER IN THE RAIN Dinah Washington	Mercury
32	25	3	GOD, COUNTRY AND MY BABY Johnny Buracite	Liberty
33	20	4	MOON RIVER Henry Mancini	Victor
34	34	7	SWEETS FOR THE SWEET Briffers	Atlantic
35	28	15	CANDY MAN Ray Orbison	Monument
36	29	3	I WANT TO THANK YOU Bobby Kydell	Cameo
37	33	5	WHAT A PARTY Fats Domino	Imperial
38	35	3	LET THERE BE DRUMS Sandy Nelson	Imperial
39	42	3	GYPSY WOMAN Impressions	ABC-Par
40	38	2	BRIDGE OF LOVE Joe Dowell	Smash
41	41	11	FOOT STOMPIN' Flares	Felsted
42	48	3	MOON RIVER Jerry Butler	Vee Jay
43	—	1	LANGUAGE OF LOVE John D. Loudermilk	Victor
44	36	3	TAKE FIVE Dave Brubeck	Col
45	—	1	THE LION SLEEPS TONIGHT Tokes	Victor
46	—	1	JOHNNY WILL Pat Boone	Dot
47	—	1	TILL Angris	Caprice
48	—	1	I DON'T KNOW WHY Linda Scott	(C A)
49	—	1	BIG JOHN Shirelles	Scepter
50	48	2	UNDER THE MOON OF LOVE Curtis Lee	Dunes

## Joan Baez Pulls SRO \$4,100 in Sick Town Hall, N.Y., Folk Concert

Joan Baez racked up an SRO gross of \$4,100 at Town Hall, N.Y., Saturday (11). The 20-year-old folk chirper was a sellout three days after tickets went on sale, three weeks before the concert date, at a \$3.50 top. Harold Leventhal produced the outing, which turned away some 200 fans at the door.

Playing to an audience which included 50 seated on stage and 50 standees, Miss Baez proved an artist worthy of all the attention. Her largely teenage audience squealed with delight when recognizing her tunes, fell into hushed attention while she worked and exploded with a big mitt after almost every selection.

With a crystal clear voice and excellent diction and phrasing, Miss Baez exhibits a mature and well-controlled sound that is not to be found in many of her older, more experienced fellow folkniks. Her repertoire is almost exclusively limited to ballads, the quality and content of which can please both purist and fan alike. Her performance and material do not rely on any of the gimmicks which so many commercialized artists seem to refer to, her emphasis being on simplicity.

Along with her fine vocals, Miss Baez displayed competence on the guitar with solid chord work and pleasant string interpretations. A standout number for the singer was "Lord Arlen." Some extemporaneous patter on world affairs and lighter subjects set an engaging tone for her work.

Also on the bill were the Greenbriar Boys, a hillbilly combo that hails mostly from the hills of New York City. Aside from the annoying foot stomping of lead singer John Herald, which was picked up by the p.a. system and distorted much of his work, the group of four males and a femme bass player performed in enthusiastic and authentic-sounding fashion. Their singing was strong and harmonic, and their playing versatile and well-styled. *Kull.*

### MARKS' 'LOVE' SCORE

E. B. Marks has gone off-Broadway for its latest legit score acquisition. The firm is publishing "All in Love," which opened at the Martinique Theatre last Friday (10).

Tuner has book and lyrics by Bruce Geller and music by Jacques Urbont.

## The HIT! OF THE WEEK

CONNIE FRANCIS

sings

"WHEN THE BOY IN YOUR ARMS"

(Is the Boy in Your Heart)

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MGM Records

## ARTHUR LYMAN

Just concluded

THUNDERBIRD, LAS VEGAS (Oct. 9 thru Nov. 5)  
RED SKELTON SHOW (taping) Nov. 4, 7, 8

Now shooting HAWAIIAN EYE TV Series  
and currently MAPES, RENO (Nov. 9 thru 22)

WAGON WHEEL, State Line, Nevada (Nov. 23 thru Dec. 2)

HAWAIIAN VILLAGE, HONOLULU  
Dec. 3 and continuing for 16 weeks

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## Decca Packaging NBC Xmas Show

NBC-TV's annual Christmas presentation, "The Coming of Christ," has been waxed and put into a deluxe seasonal package by Decca Records. The project reportedly went to Decca instead of RCA Victor, a division of NBC parent Radio Corp. of America, because Decca offered to put up some cash whereas Victor didn't.

The album has been prepared with a 10-page, four-color insert containing lithographs of noted paintings relating to Christ's life, and appropriately-selected text. Henry Jerome adapted Robert Russell Bennett's "Coming of Christ" score for the package which also features Alexander Scourby's narration. Richard Hanser authored the show's script.

The show will be aired on NBC for the next five years through a pact with U.S. Steel which is sponsoring the venture for that period. In addition to its commercial airing, "Coming of Christ" will also be fed to a closed circuit line of educational stations.

### MGM Signs Lopez

Veteran bandleader Vincent Lopez is getting back into the groove via the MGM label. The first Lopez album will be titled "Dance Along With Lopez" featuring his Hotel Taft (N.Y.) orchestra.

### Bowling's Jazz

Continued from page 2  
goes up slightly. During the summer BCA began toying with the idea of booking big bands into the centres but decided to experiment with the combos to get a reaction. As it stands now, larger groups will be used if the combos seem effective in enough areas. The use of big bands is still being considered by the outfit, but remains a far-off project. BCA regional supervisor, Al Dankoff, is handling the booking of groups in the New York metropolitan area. In addition to his activities with the firm, he manages a rock 'n' roll singer.

**COMING!** A Great Score from  
A Great Show

### THE GAY LIFE

- Lyrics and Music by HOWARD DIETZ and ARTHUR SCHWARTZ
- MAGIC MOMENT
- WHO CAN? YOU CAN!
- SOMETHING YOU NEVER HAD BEFORE
- OH MY LIEBCHEN
- COME A-WANDERING WITH ME
- WHY GO ANYWHERE AT ALL
- FOR THE FIRST TIME
- THIS KIND OF A GIRL

MUSIC PUBLISHERS HOLDING CORPORATION

### HIT REMINDERS

- ROCK-A-BYE YOUR BABY (With A Dixie Melody) Judy Garland—Capitol Aretha Franklin—Columbia
- SHOES b/w LA FEMME Lennie Martin—Robbins
- FOR ME AND MY GAL Freddy Cannon—Swan

MILLS MUSIC, INC.  
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## RETAIL ALBUM BEST SELLERS

(A National Survey of Key Outlets)

This Last No. wks. wk. on chart

1	1	17	JUDY GARLAND (Capitol) Judy Garland at Carnegie Hall (WBO 1669)
2	4	11	LIMELIGHTERS (Victor) Slightly Fabulous (LPM 2393)
3	2	45	CAMELOT (Columbia) Original Cast (KOL 5820)
4	2	11	MITCH MILLE (Columbia) Your Request (CL 1671)
5	5	6	ELVIS PRESLEY (Victor) Blue Hawaii (LPM 2426)
6	9	12	HARRY BELAFONTE (Victor) Jump Up Calypso (LPM 2388)
7	7	43	GREAT MOTION PICTURE THEMES (UA) Various Artists (UAL 3122)
8	10	9	KINGSTON TRIO (Capitol) Close-Up (T 1642)
7	6	14	JOHNNY MATHIS (Columbia) Portrait of Johnny (CL 1644)
10	23	21	ELVIS PRESLEY (Victor) Something for Everyone (LPM 2370)
11	8	13	RAY CONNIFF (Columbia) Somebody Loves Me (CL 1842)
12	13	80	SOUND OF MUSIC (Columbia) Original Cast (KOL 5450)
13	12	64	NEVER ON SUNDAY (UA) Soundtrack (UAL 4070)
14	25	3	HENRY MANCINI (Victor) Breakfast at Tiffany's (LPM 2362)
15	19	14	DAVE BRUBECK (Columbia) Time Out (CL 1397)
16	14	27	CARNIVAL (MGM) Original Cast (E 3946)
17	17	49	EXODUS (Victor) Soundtrack (LOC 1058)
18	18	11	JOSE JIMINEZ (Kapp) The Astronaut (KL 1238)
19	16	28	MITCH MILLE (Columbia) Tv. Sing Along (CL 1628)
20	21	16	FRANK SINATRA (Capitol) Come Swing With Me (W 1594)
21	15	5	BOB NEWHART (WB) Behind the Button Down Mind (W 1417)
22	31	5	WEST SIDE STORY (Columbia) Soundtrack (OL 5870)
23	11	20	LAWRENCE WELK (Dot) Yellow Bird (DLP 3389)
24	20	23	KINGSTON TRIO (Capitol) Going Places (T 1564)
25	26	33	PAUL ANKA (ABC-Par) Sings His Big 15 (ABC 323)
26	22	16	FRANK SINATRA (Reprise) Sinatra Swings (R 1002)
27	40	43	RUSTY WARREN (Jubilee) Knockers Up (JLP 2029)
28	35	10	DAVE GARDNER (Victor) Ain't That Weird (LPM 2335)
29	29	11	EARL GRANT (Decca) Ebb Tide (DL 4165)
30	28	17	ARTHUR LYMAN (Hi Fi) Yellow Bird (1004)
31	32	12	FOUR PREPS (Capitol) Four Preps On Campus (T 1566)
32	27	4	SHELLEY BERMAN (Verve) Personal Appearance (V 15027)
33	38	11	BRENDA LEE (Decca) All the Way (DL 4176)
34	24	11	60 YEARS OF MUSIC AMERICA LOVES (Victor) Various Artists, Vol. III (LOP 1509)
35	43	2	FRANK SINATRA (Reprise) I Remember Tommy (R 1003)
36	39	2	SAIL AWAY (Capitol) Original Cast (WAO 1643)
37	37	10	PETER NERO (Victor) New Piano in Town (LPM 2383)
38	34	3	WEST SIDE STORY (Columbia) Original Cast (OL 5230)
39	33	4	CONNIE FRANCIS (MGM) Never On Sunday (E 3965)
40	41	13	CONNIE FRANCIS (MGM) More Greatest Hits (E 3942)
41	—	5	AL HIRT (Victor) He's the King (LPM 2354)
42	—	23	RAY CONNIFF (Columbia) Memories Are Made of This (CL 1574)

## Ray Anthony & Fred Benson Bow Indie Label for New Talent

### Soviet's Click Tune

London, Nov. 14.

Music traders here are watching a Russian number, "Midnight In Moscow," which has topped three hit parades—the Russian, Brazilian and French. The tune has been waxed in Britain by Kenny Ball's Dixieland Jazzband and is being rivaled here by a Dutch version by Jan Burger's band.

Pye Records has sent a copy of the Ball disk to Nikita Krushchev who, hasn't replied.

### Cadence's Candid Label Folding Friday (17)

After a little over a year of operation, Candid Records is closing shop. The jazz arm of Cadence Records has released 20 albums and still has eight in the can. The operation folds officially this Friday (17).

Under the general management of Bob Alshuler, the label had recently set up a domestic and foreign distribution web for its product which was produced by Nat Hentoff, jazz writer and critic.

Candid specialized in a particularly "in-group" type of jazz product whose appeal apparently wasn't broad enough to make the line pay off. Among the artists in the label's 22-man roster were Max Roach and Charles Mingus, who scored the line's biggest single success. Also among Candid's artists were Abby Lincoln, Eric Dolphy, Cecil Taylor, Booker Little and Phil Woods.

Ray Anthony and his personal manager, Fred Benson, will set up their own label in the early part of 1962. The primary purpose of the company will be to develop and promote new talent, according to Anthony, and will in no way affect his own contract with Capitol Records, with which he has been associated for the past 14 years.

In this move Anthony joins a list of Capitol artists, including Frank Sinatra, Eddie Fisher and Nat King Cole, all of whom formed their own labels. Sinatra currently operates Reprise Records and has severed with Cap; Fisher broke away and formed Ramrod Records, which subsequently folded while the singer has joined ABC-Paramount, and Cole formed a label similar to Anthony's in that he is still pacted to Capitol.

The corporate name of the Anthony-Benson diskery has not as yet been set, but it will be headquartered in Hollywood with offices also in New York. The pair have been associates since 1946 when they organized Anthony's first band.

### Riverside Handling Sales Of Defunct Rank Label

Riverside Records is exclusive U.S. sales agent for the defunct Rank Records catalog and masters. The latter's entire line was purchased at auction by the Ropetrie Co. which then pacted a sales agreement with Bill Grauer Productions, Riverside parent.

Grauer will release some of Rank's unproduced masters as well as some of the catalog material on Riverside shortly.



The internationally celebrated conductor Wilfrid Pelletier, co-founder of the Montreal Symphony and director of its "Youth Concerts," rehearses the orchestra with his Norelco tape recorder close at hand. A familiar figure in the field of music education, he established, and continues to serve, as director of the Conservatoire de Musique et d'art Dramatique of the Province of Quebec. According to the Maestro, "When it comes to teaching music, words alone are never enough. Successful communication between teacher and student depends, in large measure, upon the student's ability to accurately hear his own efforts. I have found that the superb "mirror image" provided by my Norelco "Continental" Tape Re-

recorder is my guarantee of optimum communication, and therefore by the student's guarantee of progress." Which is the "right" Continental for you? The '400'—3-speed, 4-track stereo and mono recording and playback, completely self-contained with dual record/playback preamps; dual power amps, two speakers and stereo microphone. The '300'—4-track stereo playback; mono record/playback 3-speeds. The '200'—4-track mono record/playback; facilities for stereo playback. The '100'—100% transistorized, battery-operated, 7 lb. portable. Records, plays back up to 2 hours on one reel. All are products of North American Philips Company, Inc., High Fidelity Products Division, Dept. LL11, 230 Duffy Ave., Hicksville, Long Island, N. Y. (Adv.)

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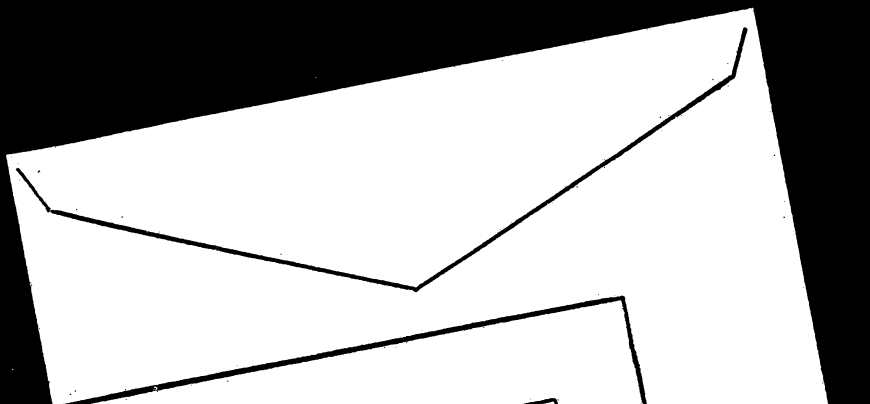




TO JULIE —



and, of course, STEVE, too!



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OF THE COPACABANA

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over twenty years.

*Joe E Lewis*

Me too—Austin Mack

*Dear Jules:*  
**Congratulations!**

It has been a great pleasure  
 working with you and the gang at the Copa.

Here's wishing you continued success!

*Danny Thomas*

*Thank you*  
**MR. PODELL**  
 for this wonderful opportunity.  
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*Dear Jules:*

CONGRATULATIONS TO  
YOU AND THE COPACABANA  
ON YOUR 21st ANNIVERSARY.

*Gratefully,*

JOEY BISHOP



*The Friars Salute*

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**On Their 21st Anniversary**

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**Best Wishes**

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**Tony Bennett**

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*to Mr. JULES PODELL...*

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and  
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Best Wishes

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CONGRATULATIONS  
to  
JULES PODELL  
ON YOUR 21st ANNIVERSARY  
TRUDY ADAMS

ALL THE BEST

*Al Bernie*

CONGRATULATIONS  
JULES PODELL  
MORTY GUNTY

P.S.: THANK YOU FOR ALL THE WIRES



---

*Congratulations Jules Podell*

---

**EYDIE**      **STEVE**  
**GORME**    *and*    **LAWRENCE**

## Night Club Reviews

Continued from page 48

### Palumbo's, Phila.

and Saturdays, with private parties Sunday. are usually sold out. Durante plays up his friendliness for the throng and the popularity of host Frank Palumbo. "Anyone who don't love Palumbo's — can't like garlic," he announces. He comes on to a roar, then goes into "I Could Have Danced All Night" in defiance against popularizing that number and talks instead about his recent trip around the world and the gifts he brought back. The "gifts" are a line of jokes, each of whom is brought on with a bit of horse-play or display.

The club helps him through the ever-changing quick change routine, enhanced by the comic's wide range of expressions, garb and comments. His appearance in a tuxedo a standard in the act for years still draws an enormous howl. Outside of to-star an occasional session at drummer Jack Roth, Durante reserves most to the act.

King can hold those soprano notes magnificently and arouses the boys' admiration by milking applause. Tiger dueting on "I Love You I Do" is the longest single routine.

Eddie Jackson, who can still create his own special brand of vocal excitement, solos and joins in duos and trios on such stock matters as "The Strutaway," "Inka Dinka Doo," "You Made Me Love You," and "Bill Bailey." Johnny Mack is in for his polished cane dance specialty, which Durante tries to duplicate with varying, but funny, results.

The tireless comic stays on virtually throughout and his spontaneity and zest make even the jokes you know well gain new freshness. With the Palumbo audience he can do no wrong, despite the fact that he has been making semi-annual appearances there recently. The cafe operates on a policy of periodic name acts, a half dozen or so during the September-to-June season. The Schnoz is odds-on to get them off the hook. *Gagh.*

### Village Vanguard, N. Y.

Thelonious Monk Quartet, Bobby Brookmeyer & Clark Terry Quintet; \$1.50 admission (Sunday afternoon).

When Thelonious Monk plays one of his original American jazz blues compositions, school is in for

Dimitri, Ferdi, Leonard, Richard and other boys on the native composing line.

They would do well to attend the Sunday afternoon class at the Village Vanguard where the classmates are casually dressed (sweaters, elbow patches etc.), but attentive and responsive to the musicology. In turn, the response of the musicians to the respectful audience brings out the very best from the stand.

At show caught (12), Monk's final set lasted close to an hour, opening with a jazz rendition of a standard followed by a quartet of original compositions. The pianist's frillless, flat-fingered style and great unison work with sax man Charles Rouse excitingly exploits the intellect and emotion of the original compositions. Rhythm backing and solo work of Frank Dumlup, drums and John Ore, bass, is superb and highly imaginative. It's a concert.

Monk's foursome coupled with Clark Terry's quint make this show tops for the Vanguard's jazz outings to date. Sound of the quintet is modern with solid blues and barrelhouse intonations, latter supplied mainly by pianist Eddie Costa. The trumpet-trombone duos and solo work of Clark and featured soloist Bobby Brookmeyer are sharp and melodic. The beat of O. C. Johnson, drums, and Art Davis, bass, have a subtle special drive for each solo and the ensemble work. *Bill.*

### Freddie's, Mpls.

Minneapolis, Nov. 10. George Jessel, Jo Ann Val, Peter Warren trio; \$2.50-\$3 cover.

There's more nostalgia than usual in Georgie Jessel's current stint in this chic supper club. Yet performer does his familiar impressions of Jolson and Cantor, but the gifted yarnspinner's 10-day engagement here is billed as his "farewell tour of the country" with Jessel slated to call it quits shortly. His retirement will mark the end of a show biz era. This grand old trouper, still full of life and fun, will definitely be missed.

A bit ruffled by the slimness of the crowd which greeted his preem show in this nitery, seating up to 250 patrons, Jessel led off by needing, "This is my last time around, and you might ask what I'm doing in a saloon in Minnesota that's sold out when it seats 12 people. I've never been in such a small

place since my aunt got married. It's like being in one's own home."

But when customers responded warmly to all his jokes and songs, the toastmaster general quickly forgot his pique and responded with his customary socko performance. Chatting gaily and "cleaning up" his stories to fit the locale, Jessel had tablesetters howling from start to finish.

Sharing billing is warbler Jo Ann Val, a tasty-looking, upswep blond with a winning smile and a pleasing set of pipes. Thrush's quiet ballads are particularly effective in this intimate spot. Lone drawback was that she remained on stage too long, encouraged by patrons' lousy mitting, and cut into Jessel's appearance. Peter Warren trio does a smooth job supporting Jessel and Miss Val.

Jessel remains through Nov. 18. Tony Bennett follows Nov. 20 for two weeks. *Rces.*

### Bon Soir, N.Y.

"Greenwich Village USA" Revue, Karen Anders & Peggy Hadley, Three Flames; \$5 minimum.

New at this downtown cellar along with the long-running "Greenwich Village USA" revue is the singing-comedy duo of Karen Anders & Peggy Hadley, whose act has had an overhaul and overseas run since a New York appearance several months ago at the International.

While the vocals, with sock, straightaway unison, still highlight the act, the comedy and terping apparently have been more smoothly blended. Fresh material has been supplied by writers Freddy Ebb, Jay Burton and Woody Allen and orchestrator Jack Pleis. There are new vocal arrangements and choreography by Tom Hansen.

The songs have the verve and power of musical legit (which is in both chicks' background) and the comedy, with platinum-topped Miss Anders in the lead, is hip in the intimate style. Routine themed to the Hollywood interview garnered particularly good returns with lines like, "She's bought a convent and put in a bar and swimming pool."

Book ranges from special material ("What Is This Thing Called Cha Cha Cha") to the standards ("Bowl of Cherries," "Over the Rainbow" etc.), and the girls look as good as they sound in flashy black and white sequined dresses.

Since departure of house emcee-singer Jimmy Danels, Tiger Haines and the Flames have been opening with comedy song that sets the aud up for what's to come. *Bill.*

### Barclay Hotel, Toronto

Toronto, Nov. 8. Larry Marvin, Authors & Swinson, Sandra O'Neill, Roger Palmer Dancers (5), Percy Curtis Orch (8); \$1.50 cover.

As star of the Barclay Hotel's twice-nightly floorshow, Larry Marvin is a personable lad in an ice-cream suit who rates the tag of minstrel man. He also has all the power and effect of the late Al Jolson—a voice resemblance that is soft-pedaled onstage and off.

It's his balladizing, however, that gets the customers. With his masculine appearance, strong baritone, choice of songs and professional polish of patter, Marvin is a warm personality who stayed on 40 minutes when caught and had to beg off.

With knowledge and timing gained in European, Australian and Coast niteries, Authors & Swinson prove themselves zany comedians who are all over the stage in tested acrobatics and jungle sounds. But a highlight is their elaborate comedy pantomime to offstage recordings, arranged and pieced together by themselves.

Barry Authors and granite-jawed Howard Swinson also display a pair of pipes in their straight harmonizing of "Up a Lazy River," but it is their continuous clowning that gets the applause. Team were on 30 minutes when caught.

Tall and titian-haired Sandra O'Neill, in golden gown, swings a bouncy "Gee, But It's Good to be Here," continues with "The Angels Sing" for a change of tempo, and a sexy "Daddy." She returns in a sarong for her "Banana Tree" number, backed by the Roger Palmer Dancers, for a high-kick finish, with girls also in sarongs. Miss O'Neill can belt out a song, and is a looker with a pair of shapely gams. All she needs is more knowhow in her nightclub projection.

Withal, this is a good show crowded with comedy, song and dance. *McStay.*

### Ted Mack's Denver Tapes

Denver, Nov. 14. Ted Mack, whose home town is Denver, was here to tape two of his Original Amateur Hour shows for CBS network release. Facilities of KLTZ-TV were used.

An audience estimated at 11,000 paid \$1 to \$3.50 at the Coliseum to see the three hour show which included 300 amateurs from the area and professionals Eddie Dowling, Beatrice Kay and others. Proceeds went to the U. of Denver Alumni Assn.

## Camp Intermission

Continued from page 1

make the main house its winter headquarters when not used as a boys' vacation place.

Camp Intermission was built by William Morris Sr., founder of the William Morris Agency, in 1911. Site was selected because of its healthgiving characteristics.

The elder Morris first came to Saranac Lake in 1903 because of a lung ailment. After his recovery, he purchased the land for the present property and built the house with three wings, one for himself and his wife, the other for William Morris Jr., and a third for daughter Ruth Morris (Mrs. William C. White). It was designed so that all could live here even on a year-round basis when they had families.

The Morrises, both Sr. and Jr., became one of the more civic minded families in the area. They were instrumental in setting up the William Morris Playground, helped restore the Robert Louis Stevenson cottage which became the property of the community, and were active in the affairs of the nearby Will Rogers Memorial Hospital.

The elder Morris died in 1932 and Mrs. Emma (Mother) Morris died in 1959. William Morris Jr., retired prexy of the Morris agency, and Ruth Morris White continued to live there since and will occupy the property until the spring when the State takes over.

## Lincoln Concessions

Continued from page 2

coln Center eateries, will be able to service 600-800. Facilities for loading in the subplaza are part of the basic construction since this type of banquet, too, would have to be catered by outsiders.

(Another outside catering contract will be for the commissary for the employees, and in this case, the subplaza west of the Philharmonic also will permit trucks bringing in the food and beverages. It will be pop priced, for students and faculty of Juilliard, and also for others directly employed by the Lincoln Center.)

Since anything but the Philharmonic is still rubble there is no hurry on these catering facilities.

The 1,100-seater Repertory Theatre, to be operated by Robert Whitehead and Ella Kazan, will have no bar/food facilities.

CONGRATULATIONS



Congratulations, Jules

Best of Luck Always

MITZI GREEN



## Twist May Be a B.O. Unknown, But It's Spreading Through Cafes & Pix

The Twist policy is spreading rapidly in New York as well as the rest of the country despite the fact that it's still an unknown box-office factor in most situations. The Camelot, N. Y., for example, is abandoning its intimate revue policy in favor of the Twist, hoping that it will attract society spenders along with the leather-jacket crowd.

Many cafes throughout the city are holding at least one Twist night a week and should several of these nights prove successful, then it's likely to be a permanent fixture. The Lanai, for example, has installed a Hawaiian Twist policy, akin to the hula.

Manero's Steak House, Paramus, N. J., hopes to attract with the hip-swivellers as well as its steaks. Hordes of cafes in the outlying areas of New York, where that Twist is the strongest, are experimenting with the policy. They're featuring such items as twist contests, twist nights and twist instruction.

What is holding back most bont-

faces is the fear that they will convert their clientele to juvenile crowds only to chase away the spending adults to some other spot.

Incidentally the VARIETY article which gave the Twist its greatest impetus has been reproduced in many parts of the country, and has been rewritten widely without credit. Just how much boxoffice is in the dance remains to be seen.

To some measure, its b.o. may be tested with release of two pictures on The Twist. Harry Romm is producing "Hy, Let's Twist" to be released around Christmas by Paramount, and some twisting is expected in Columbia's "It's Trad, Dad," with Chubby Checker whose record initially gave The Twist wide circulation.

The Camelot, in shifting to The Twist, has retained Alan Freed as emcee with Ralph Young and his Rock-a-Bops, and Freddie Mitchell's orchestra as the entertainment.

The eastside's Barbary Room, which originally introduced and then banned The Twist, has made the dance legal again on its premises. Its rapid spread into the upper echelons of society apparently was responsible for the policy change.

### EDDIE ELKORT HEADS ARA FOR 7TH YEAR

Eddie Elkort has been reelected president of the Artists' Representatives Assn. for the seventh consecutive year. Jack Green, Gil Nelson, Dinty Moore (representing San Francisco) and William O'Halloran of Detroit, are vice-presidents. Ben Kutchuk is secretary while Joe Singer was reelected treasurer. Sandra Gray remains assistant secretary.

Board members elected at a meeting held Monday (13) at the ARA's N.Y. offices are Elkort, Hattie Althoff, Kutchuk, Dick Henry, Miles Ingalls, Bert Bloch, Leonard Romm, Paul Sherman, Joe Williams and James Grady. By custom, the board of governors is elected by the members and they, in turn, elect the officers. Abraham Miles remains ARA counsel.

### Bruce's Frisco Encore

San Francisco, Nov. 14.

Hal Zeiger has scheduled Bruce for a one-shot "concert" next Sunday (19), two days after Bruce's trial for using "obscene" language in public is supposed to start.

The place? Curran Theatre, right next to the Clift Hotel, which invited Bruce to leave after his arrest last time he was in Frisco.

### Bikel's \$17,769 Take

Singer Theodore Bikel scored \$17,769 in two California one-nighters done for promoter Leonard Grant.

At the Berkeley Community House he grossed \$8,459 on Oct. 28. He did \$9,310 at the Santa Monica Civic Auditorium, Nov. 4. Both houses were scaled to a \$3.75 top.

### Chubby Checker Takes

#### New Twist to Cash in On Merchandising Angles

Philadelphia, Nov. 14.

Chubby Checker has a new twist. Attorneys for the 20-year-old pop singer petitioned Orphans Court here asking that he be permitted to sign a contract with Television Personalities Inc., merchandising outfit which has handled similar campaigns for Elvis Presley, Three Stooges, et al.

A covering letter stated that the promotion firm's campaigns "has pulled \$100,000,000 out of the pockets of consumers in the last five years" and urged that "a fad like this one must move like lightning to keep the bootleggers and infringers out as long as possible." As the petition was handled by Checker's guardian Merton J. Matz, Judge Harold D. Saylor remarked: "I see he's in high society now in New York."

Checker is a top exponent of the new terp craze via his "The Twist" hit on the Parkway label.

## Hall, Curtis Out In Harrah's Reorg

Top echelon reorganization in Harrah's Clubs at Reno and Lake Tahoe is evidenced in the dismissal of two key names associated with the entertainment phase of the clubs' operations. Earlier this month Russ (Candy) Hall, who booked acts for both clubs, was terminated, and last week Mark Curtis, head of the organization's public relations, got his notice.

In the case of Hall's ouster, the reason was not given, but Curtis' departure was believed to have resulted from consolidation of his department with another.

Hall says he has had offers from a Vegas club and another at Tahoe but has made no commitments. His duties were assumed for the nonce by Pat Francellini, general manager of the Lake Tahoe Club.

Harrah's currently books a top name in the Tahoe club's South Shore Room and uses four to six groups in the casino lounge. Seven acts are on the marquee at the Reno club on a "round-the-clock" schedule. Headlining at Tahoe this week is Eleanor Powell.

### Chi Nitery Op Expands

#### His 'Chain'; Plans More

#### Names, 'Courtesy' Bus

Chicago, Nov. 14.

Art Sheridan, owner of the Birdhouse, near northside modern jazz spot, has purchased the lease on the Sutherland Lounge, longtime southside jazz spa. He also owns Basin Street, a dixieland joint.

The Sutherland, which had been shuttered for nearly a month, opened last week with Joe Williams and the Harry "Sweets" Edison orch. It also has tentative dates set for Jimmy Smith, Horace Silver and Dizzy Gillespie.

Sheridan, a jazz buff with financial interests in several real estate and construction firms, is planning several innovations for the clubs. He's going to "broaden" the type of entertainment in the Birdhouse.

Up to now the Birdhouse has featured mostly avant garde jazzists, but Sheridan says he is negotiating with Sarah Vaughan, Dinah Washington, Carmen McRae and Lambert, Hendricks & Ross. He said that he would also book non-musical acts into the club to make a pitch for the regular nightclub goers.

Another gimmick that Sheridan will institute is a courtesy bus between his clubs. Customer will pay only one cover or admission, and shows will be skedded so that he can catch all of the acts by hopping on the bus.

## Kroffts, Nat Hart Prep 5 Road Cos. Of Puppet Show on \$500,000 Budget

Hollywood, Nov. 14.

An innovation in theatrical road companies is being prepped by Sid & Marty Krofft and Nat Hart, who have five different units of their "Les Poupees de Paris" puppet show underway on a \$500,000 budget.

Pegged after the currently-running presentation at Hart's Gilded Rafter restaurant in the San Fernando Valley, first of the new shows is skedded for New Year's opening at Las Vegas' Riviera, with negotiations on for others following offers from the Fairmont Hotel in San Francisco, Seattle and New York World's Fairs and Waldorf-Astoria in New York.

Budget for each new show, according to Marty Krofft, is \$100,000, which includes manufacture of 100 puppets per show, costumes, sets and special staging. Each show would be presented in special rooms, with Riviera room now being engineered by Albert Hellman who built the Stardust stage. Design is for 400-seat top capacity to retain intimacy.

Stages would be scaled for puppets and overall presentation of road companies is to be expanded from current offering at the Gilded Rafter. Current show has 70 different dolls and runs 40-minutes in seven acts and a prologue. There are 13 performances a week playing to 1,040 people at \$2.50 per ticket. Hart reports nightly capacity since opening three weeks ago and says there are turn-aways for every show. More than 50% of the patrons are also dinner customers, he reports.

Kroffts also revealed plans to build a separate truck show for Vegas dates to incorporate a children's performance and travel to each of the major hotels. "Poupees" is an adults only attraction, admitting no one under 21.

#### Plan Permanent Theatre

Success of local presentation has stimulated plans for a permanent Krofft theatre here similar to the former Turnabout. Road companies will set two in the East and two in the West, with a fifth for Europe. They expect a year's run in Las Vegas, with possibility of changing show periodically for permanent run. Possibility also looms of incorporating current events and social satire in show. Hart continues, as producer and trio control operation, with three additional silent partners in on financing.

Krofft Bros. would split to get

## LIMELITERS HIT LOFTY \$7,472 IN CINCY GIG

Cincinnati, Nov. 14.

The Limelitters grossed \$7,472 in a concert appearance Friday (10) at Music Hall, an early season high for one-nighters locally. Admissions totaled 2,861 in the 3,510-seater, scaled from \$2.50 to \$4.

It was the first lone Cincy date for the male pop folksy trio, who bowed at Music Hall a year ago in support of Mort Sahl. The group, bannered by Ken Kragen Productions Inc., was on hand two days before the engagement and received generous press and radio-TV attention, notably showcasing on the Ruth Lyons "50-50 Club" WLW-T show.

Grosses for recent one nighters at Music Hall were reported as Ella Fitzgerald, \$6,700; Victor Borge, \$7,200, and Liberace, \$6,080.

### BERYL REID'S S.A. TOUR

Glasgow, Nov. 14.

Beryl Reid, revue and vaude artiste, planned last week to South Africa to open at the Hofmeyr Theatre, Cape Town, Dec. 6. She will also appear in Johannesburg Jan. 10 for a possible seven weeks, with dates also probable later in Durban and Natal.

Distaffer recently recorded her first Shakespearean role for BBC radio, playing Maria in "Twelfth Night," with Jimmy Edwards, English comedian, as Sir Toby Belch.

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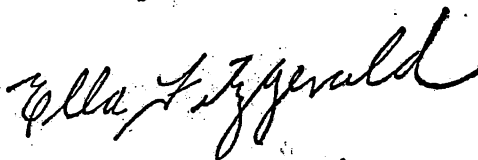
Dear Mr. Harrah:

During the years that I've been in show business I've read many thank-you letters from night-club owners to their stars; I've received a few myself.

I'd like to pull a switch, as they say in show business, on that routine. I'm writing you a "thank-you" note for the absolutely wonderful time I had in Lake Tahoe and the marvelous way I was treated by your entire staff—and this, of course, goes for the fellows in the Paul Smith Trio.

Thanks again for a most wonderful stay.

Sincerely,



Ella Fitzgerald

P.S.: By the way, if you ever want to sell that dressing-room I used, I'd be glad to buy it and take it on all of my engagements.

## Krimsky Revives Gaslite Era In Veddy British Theatre Club

Socialite-showman John Krimsky has executed an about-face from the avant garde entertainment penchants proliferant on the New York garage circuit. Utilizing the old eastside, 54th St., El Morocco dias, he has recreated the theatre-cabaret of gashlight Britain, except the Strollers Theatre Club, with a house song-and-sketch show in Victorian leitmotif called "Time, Gentlemen Please!" (That being, of course, the traditional British bar-closing cry.)

There's a \$4.60 ticket tariff per, the potables and eats being optional and added, with one show wee nights and two on weekends. Boniface Krimsky has a class location and a proficient kitchen and—on the face of it—a charming idea. It's charminally projected, too, but whether the concept makes the long-range mark is going to depend a lot on operational finesse and gimmickry.

Doubtless the spot is due for a spurge of one-shot auditing, carriage trade and others out for the novelty. Whether this begets much repeater trade looks to hinge less

on the entertainment, which is a chancy anachronism for the obvious reasons.

**Polished, But Monotonous**  
The tab-style show, with a 10-member cast from the London Players Theatre (operating here under AGVA jurisdiction), is a polished affair in every way. But its specialized content and museum piece nature make it subject to numerous lulls. Its very faithfulness to prototype makes for in-breath monotony, despite a spirited and effective cast.

### On the Rocks?

Phil Bloom, who is press-agenting the new Strollers Theatre Club which opened in New York last week, canvassed the first night critics on their drinking preferences because the management wanted to place a bottle on each critic's table.

Bloom's survey showed that two critics were on the wagon, one asked for tea, one asked for a single daiquiri, two asked for white wine, one said, "Nothing, but my wife drinks Scotch."

The run-of-pub-crawler is apt to find too precious the period ditties—"Little Yellow Bird," "Jolly Good Luck to the Girl Who Loves a Soldier," "Who Were You With Last Night?" being indicative titles. The amusement is sporadic. The more convincing ones predicate on visual hokum, but there isn't enough to spread around.

Midst all the quaintness, there are two operatic solos which seem seriously intended. On that basis they're way out of place (albeit this could have been per the original musical formula), nor do they register particularly as subtle comedy. Embarrassing is more like it.

### Two Highspots

"Time's" highspots are two ensemble numbers. One is titled "At the Seaside," the other "The Shooting of Dan McGrew" (with Interpolations). They whet the appetite for more.

Cast is generally excellent, with standout contris from Archie Harradine (a Stanley Holloway sort, but distinctive), and Sheila Bernette, a diminutive delight of a comedienne with potent natural gifts. Fred Stone, who directed for this showcasing, serves as "chairman" (confederier) with aplomb and style. Others are Joan Stendale Bennett, Margaret Burton, Jean Rayner, Kyra Vayne, Geoffrey Webb, Jerry Terheyden and Tony Bateman, who also choreo-

graphed this edition. Peter Greenwell's piano support is an ace job. There are two intermissions, plenty of time for whistle-wetting and the mutton-and-beef menu, which is quality cuisine. No doubt the service logistics will iron out, although last Wednesday's (8) premiere still ran reasonably oke with allowances for the usual break-in turmoil.

Incidentally, the spot's old habits would hardly know it—not a zebra stripe in view. Walls are evocatively muraled and there's plenty of red and gold paint evident. A red velvet curtain shutters the 20-foot proscenium stage. Krimsky installed just off the room's entry. Pit.

## Chi Agencies In Quandary Over AGVA 10% Rule

Chicago, Nov. 14.

Confusion is the order of the day among Chi talent agencies in regard to the new American Guild of Variety Artists' ruling forbidding a variety act to pay more than 10% for a booking. Unresolved here is whether an agent or agency can give a house booker part of the 10% legal under the ruling.

The three major agencies here run the full spectrum on the issue. The fourth, Music Corp. of America, has not permitted its acts to pay bookers additional commissions for several years. The Chi office of one national agency says that they have been told by their attorney in N.Y. that the ruling prohibits splitting their 10% with a booker.

The head of a second major said: "What we do with the 10% after we get it is none of AGVA's business. They represent the acts and they can't tell us what to do in our dealings with other aspects of the business." The manager of the third big agency said that he would sit tight until further clarification was forthcoming.

The small agencies and indie agents generally say that they cannot work without the bookers. "To the big agency a house booker is just someone in the way," one indie remarked. "But to me and others the booker is our entree, particularly to the big rooms and small towns."

Large agency or freelance agent, the question most frequently asked is: "Is the ruling designed to limit the commissions an act pays to 10% or are the big agencies represented in the Artists' Representatives Assn. determined to put the house bookers out of business?"

## Merriel Abbott To Fight AGVA Rule

Chicago, Nov. 14.

Merriel Abbott, talent booker for the Hilton hotel chain and storm centre of the recent Artists' Representatives Assn. resolution regarding the banning of payment of commissions over 10% by acts, says that the new AGVA ruling is directed at her—or misdirected.

"I've never asked an agent to ask an act to pay me an additional commission," Miss Abbott said. "I've split commissions with agents and agencies and will continue to do so. I categorically deny that I've ever been influenced in the acts I suggest to the rooms by the amount of commissions involved."

"I have to work with these rooms the year around and it would be foolish for me to advise a hotel manager that an act would be good for his room if I didn't think that it would do good business." However, she said that she was going to fight the ruling because it is "discriminatory."

Chi agents say that the ARA resolution, which urges AGVA to enforce its 10% rule, came about due to a falling out between Miss Abbott and the Wm. Morris agency over the canceled booking of Jose Greco and his troupe into the Palmer House about three months ago. Representatives of Wm. Morris were the most vociferous proponents of the ruling at the ARA meeting in New York two weeks ago.

## Fla. Beverage Dept. Agents Nab 11 In Vice Raids on Four M.B. Strip Joints

Miami Beach, Nov. 14.

Accompanied by Miami Beach's one-man vice "squad," a covey of Florida State Beverage Dept. agents swooped down last week on this resort's four top strip spots to bag their usual complement of bartenders, B-girls and femme performers along with managerial staffers. The 11 persons tagged will be brought to trial tomorrow (15) on asserted charges including soliciting for prostitution and drinks.

The raids—a periodic occurrence here—were staged in the usual pattern: by a group of out-of-town agents with the arrests made by Beach Sgt. Mickey Brannon on their signed complaints. Biggest two of the clubs, the Place Pigalle and the Cabaret Club, have recently been granted renewal of their annual license by a three-to-two vote in City Council. Both are located in the heart of the indie nightclub and restaurant sector near the Roney Plaza.

**5 Seized at Cabaret**  
Five persons were nabbed at Club Cabaret on charges of soliciting for drinks and for prostitution. They included two barmaids and two femme dancers. The maitre d' was taken in for allegedly permitting such goings-on. At

the Pigalle, the manager, a bartender and two femme entertainers had a charge of unlawful solicitation of drinks filed against them.

Two other spots in the area, the Club 23 and the Club Picadilly, had the manager and bartender, respectively, charged with soliciting drinks.

According to Beach City Attorney Joseph Wanick, the Dade County Circuit Court had—following litigation instituted by the clubs last year—granted a permanent injunction against city's attempts to close them by not granting licenses. Thus, the new harassment raids via use of state beverage department agents.

The state agency must also grant a license to dispense beverages, in addition to the city permit. Loss of the state okay after departmental hearings would automatically prevent any liquor sales on the premises. It was by this means that the city of Miami rid itself of its most notorious strip and clip joints.

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Shows Abroad

Les Cehonehes (The Jerks)

The Long Sunset London, Nov. 8. Mermaid Theatre. Text presentation of...

Paris, Oct. 30. Bernard Jenny & Andre Cortes presentation of musical comedy in two acts...

R C Sheriff's drama about the Roman occupation of Britain was first done as a radio play some six years ago...

With the French musical stage still mired in old fashioned operetta, any attempt at something new in this sphere is treated with seriousness by critics and theatre buffs...

The time of "The Long Sunset" is the year 410, as the Roman Empire is crumbling and the last Roman troops are being withdrawn from Britain...

The idea is a romp through time from the creation of the world to today, via lampoons of supposedly great figures...

This should have been tough drama, but the author has developed his interesting theme in a casual and almost cozy manner...

All is interspersed with four fluffy girls doing intentionally stilted, old-fashioned dance interludes. Anachronisms abound...

There's nothing wrong with plays about religious themes. Many cluck, however solemn they are. But this one, in at this theatre for six weeks and then intended for transfer to a new house...

The simple sets are a help, as are inventive costumes. The music is serviceable.

Despite Norman Marshall's plattitudinous, documentary staging Miss Thornthike brings a strong measure of interest to her role...

Heartbreak House

Viscount Furness & Donald Albery presentation of the Oxford Playhouse by George Bernard Shaw. Staged by Frank Hauser...

It may be uncharitable to quarrel with the author, though it isn't necessary to accept George Bernard Shaw's verdict that "Heartbreak House" was his best play...

Roger Livesey's interpretation of Capt. Shotover is little short of outstanding and through this principal character Shaw expresses all his misgivings and forebodings on the future of society...

Impresario Edwin Lester details the why of U.S. Leadership in Musical Plays in Beauty And Brains. Plus other statistical and data-filled charts and articles.

Inside Stuff—Legit The completion Nov. 6 of the Theatre Guild-American Repertory Company tour of Europe...

ances. The present production, with its striking sets by Pauline Whitehouse and costumes by Philip Frowse, merits a run of at least equal length.

Trees Die Standing

Polish State Jewish Theatre presentation of a comedy-drama in three acts by Alexander Cassona. Staged by Ida Kaminska...

The Polish State Jewish Theatre, probably the most distinguished Yiddish-speaking dramatic company in Europe, is back in London for a four-week engagement...

In "Trees Die Standing" Alexander Cassona tells a contrived story about deception in which the action of the first act is strangely divorced from the rest of the play...

Naives Hironelles (Naive Swallows)

Arlette Reinberg & Mel Howard presentation of three-act comedy by Roland Dubillard. Staged by Arlette Reinberg...

"Naives Hironelles" ("Naive Swallows") is a talky comedy about goofy shopkeepers. It has funny breakaway props and madcap lines at the beginning, but peters out, and is probably due for a short run in Paris...

Lea Tolnay Danesi, of Rome, has been in Manhattan for the last fortnight seeing the Broadway plays and conferring with MCA, for which she acts as an Italian play representative.

Lincoln Center Rep Theatre

worked with Mielziner for almost three years on the design for the theatre, died last Sept. 1. Dr Schuman assumes presidency of the Center next Jan. 1.

The opening of the Repertory Theatre is to be preceded by a seven-month period of training, preparation and rehearsal for a resident company of 35 actors...

The Center has designated \$500,000 of its Fund for Education & Artistic Advancement to establish the company and to meet its pre-opening expenses. Once established, the company, like the Center's other constituent units...

The theatre will be the home of the Lincoln Repertory Co., formerly called the Repertory Theatre Assn. The company is to present a repertory of four plays during its first season, over a 33-week period from October through May...

A subscription setup, which would guarantee each repertory offering a run of at least 26 performances, is contemplated. Under the plan, 75% of the tickets for the first 36 performances of each presentation would be allotted to subscribers...

During the repertory company's regular 33-week season in the main theatre, the Forum, originally planned as a rehearsal room, will house a succession of non-repertory productions involving different actors, directors and playwrights...

From May through October when the Repertory Theatre is not occupied by the resident company, leading dramatic groups from this country and abroad will be sought to play the house. During the same period, outstanding works of the avant garde theatre groups of the world will be brought to the Forum...

an open stage of extreme thrust, which would reduce the number of seats to 1,070. The Forum has a permanent thrust platform.

The house will be called the Vivian Beaumont Theatre in honor of Mrs. Vivian Beaumont Allen, who contributed \$3,000,000 for the building of the theatre...

Shows Out of Town

Caucasian Chalk Circle peal. With most of the cast wearing masks and other dramatic devices, "The Caucasian Chalk Circle" tends to be an enigma for the theatrically unsophisticated Washington public...

For the experimental sort of theatre, "The Caucasian Chalk Circle" is academically interesting, but it offers little entertainment for the average theatregoer...

Brecht, one of the showpieces of Soviet Marxism, wrote about caricatures, rather than characters. His exaggerated people become a strain rather than a challenge for the performer...

Alan Schneider has provided flamboyant staging, with pageantry, color and imagination. He keeps the show moving, not allowing the drama to settle down to anything approaching familiar theatre...

The play is choked with broad strokes of symbolism and bizarre attacks on various forces of society. Although it has, in translation, been stripped of anything approaching the Commie line, Brecht seems as displeased with the poor as the rich...

There is a plot, apparently Brecht wasn't concerned about it, for it stops and starts with many interruptions. It finally develops that the author has been building to the surprising Pollyannaish message that the good deserve the good. With all the strange goings-on previously, that seems bromidia...

Basically, the story concerns the overthrow of an unspecified government in an unspecified country. The governor and his wife have to flee in a hurry. She becomes so preoccupied in gathering her best gowns for the flight that she goes off and leaves her only baby...



Literati

Paul Molloy's Book
Chicago Sun-Times, tv editor
Paul Molloy has devoted an occasional column to the amusing trials of a video critic who is also the father of eight.

When Molloy is anecdoting about the children and about the logistics of the household, it's a quite entertaining work. But unfortunately he has been unable to resist using it as a platform for his ideas on child rearing, which would have rested better with the reader had they come through implicitly rather than didactically.

That the original premise of "Eight"—like as a tv editor with a large family of small ones—has possibilities for a film or a tv series has been recognized by Danny Thomas who has optioned Molloy's book for his Martero Productions.

War Dept. P. R. Reunion
War Dept. public relations personnel from World War II are holding an informal Dutch Treat cocktail party Dec. 7 at the Overseas Press Club in Manhattan.

Committee includes Col. Ed Kirby, now of USO; William Arthur, managing ed of Look; Stewart Beach of This Week; Jack Woods of Bust Poster Ads; Don E. Thompson of N. W. Ayer.

Busmen's Honeymoon
The Andrew Ettingers (he's Hawthorn Books' p.r.) are spending their two-week honeymoon as guests of the city of Cartagena, during its Independence Festival.

Mrs. Ettinger, a former Miss Vermont and a two-time beauty contest winner, is also a professional photographer as well as a model. She and her husband are covering the Colombian scene for two national mags. One story is a personal account of their own honeymoon, a sort of do-it-yourself assignment.

Pitt's Merged Operation
The Pittsburgh Post-Gazette, Pitt's only morning newspaper, started publishing yesterday from the offices of the Pittsburgh Press. Circulation, advertising, accounting and mechanical functions as well as income collections and payment of bills are now being done at the Press building while the Post-Gazette editorial staff will remain in its present quarters at Gazette Square until space for them is made in the Press building.

The Post-Gazette Sunday paper is kaput and the Press will be the only sheet in the Sunday market. Only editorial personnel who were with the Post-Gazette when it bought the Sun-Telegraph some time ago will be retained. On the show biz side, Harold V. Cohen will remain the drama editor and will return to his desk Dec. 1 when he returns from a long sick leave. Win Fanning, radio and tv editor, has been taking care of both jobs during Cohen's absence. Lee McInerney continues as the all-around assistant in the department.

CHATTER
Mrs. Paul (Birdy Pullman) Sann, wife of the executive editor of the N.Y. Post, died in New York on Sunday (12) after being ill since last June.

Ted Thackery, ex-N.Y. Post etc., now veepee of Exposition Press as ad-pub-promo exec in connection with the Edward Uhlman firm's expansion program.

Lippincott to distribute the 25-year old line of New Directions' paperbacks, because of its broader

Publishing Stocks

Table with 2 columns: Stock Name and Price. Includes American Book (AS), Book of Month, Conde Nast (N.Y.), Crowell-Collier (N.Y.), Curtis Pub. Co. (N.Y.), Ginn & Co. (N.Y.), Grolier (OC), Grosset & Dunlap (OC), Harcourt Brace (OC), Hearst (OC), Holt, R & W (N.Y.), L.A. Times Mirror (OC), Macfadden (AS), McCall (N.Y.), McGraw-Hill (N.Y.), New York (OC), Pocket Books (OC), Prentice Hall (AS), Ramm House (N.Y.), Scott Foresman (OC), Time Inc. (OC), H. W. Sams (OC), Western Pub. (OC).

OC—Over the Counter.
NY—N.Y. Stock Exchange.
AS—American Stock Exchange.
(Supplied by Bache & Co.)

facilities. Otherwise each operation remains independent; Lippincott has no financial interest in ND.

A. C. Spector, who holds a similar title at Playboy Magazine, has replaced Frank Gibney as editorial director of sister publication, Show Business Illustrated. Gibney, who had previously been with Newsweek, is returning to New York.

Virgil Miers, amusements editor of the Dallas Times Herald, resigning to devote full time to freelance writing. He joined the Dallas daily in 1947 as an amusements columnist. Future indie efforts will be devoted to tv scripting and a play. No replacement has been named.

Lewis Sowden, assistant editor and drama critic of the Rand Daily Mail, Johannesburg, currently observing the operation of the Bergen Evening Record, Hackensack, N.J., as part of a group of 20 foreign newspaper men visiting the U.S. under State Dept. sponsorship, is taking time out to see the Broadway shows. His wife, music critic Dora Sowden, remained in South Africa.

Touring Shows

- (Figures cover Nov. 12-26)
Advise and Consent—Fisher, Det. (13-25)
Best Man—Blackstone, Chi (13-18)
American, St. L. (20-25)
Eye Bye Birdie (N.Y. Co.)—O'Keefe, Toronto (13-25)
Eye Bye Birdie (2d Co.)—Erlanger, Chi (13-25)
Captains and Kings (tryout)—Curran, S.F. (13-18); U. of Utah, Salt Lake City (20-22); Coronado, Rockford, Ill. (24); Variety, Milwaukee (25); Bay, Greenbay, Wis. (26)
Daughter of Silence (tryout)—Erlanger, Philly (13-25)
Florette—Shubert, Boston (13-25)
First Love (tryout)—Colonial, Boston (13-25)
Gypsy (N.Y. Co.)—Biltmore, L.A. (13-25)
Gypsy (2d Co.)—Forrest, Philly (13-25)
La Plume de Ma Tante—Hanna, Cleve. (13-25)
Lens Horne Show (tryout)—Shubert, New Haven (13-18); Nixon, Pitt. (20-25)
Man for All Seasons (tryout)—Walnut, Philly (13-18, moves to N.Y.)
Miracle Worker—Geary, S.F. (13-25)
Music Man—Nixon, Pitt. (13-18); Ford's, Balto. (20-25)
Music Man (bus-and-truck)—RKO Orpheum, Davenport (13-14); Paramount, Waterloo (15); Jr. High School, Peoria (16); Coronado, Rockford (17); High School, Appleton, Wis. (18); High School, Wausau, Wis. (19); Dintfeld, Duluth (21-22); Auditorium, St. Paul (23-26)
My Fair Lady (2d Co.)—Pabst, Milwaukee (13-25)
National Repertory Theatre (Mary Stuart—Elizabeth the Queen)—Tower, Atlanta (13-15); Coffe, Cherokee, Ala. (16); Temple, Birmingham (17); Civic, Knoxville (18); Owens, Charlotte (20); American, Roanoke (21); Playhouse, Wilmington (23-25)
Sound of the Igwana (tryout)—Shubert, Det. (13-18); Blackstone, Chi (21-25)
Sound of Music (2d Co.)—Shubert, Chi (13-25)
Subways Are for Sleeping (tryout)—Shubert, Philly (13-25)
Sunday in the Park with George (tryout)—National, Wash. (13-18); Walnut, Philly (20-25)
Taste of Honey—Her Majesty's, Montreal (13-18); Walnut, Boston (20-25)
The Man Who Royal Alexandra, Toronto (13-25)
Thurber Carnival—Wilbur, Toledo (13-14)
Toys in the Attic—Rivoli, Toledo (13-14); Hartman, Col. (15-18); Shubert, Cincy (20-25)
World of Suzie Wong—Civic, New Orleans (12-14); Municipal, Oklahoma City (16-18); Utah, Salt Lake City (21); Civic, Idaho Falls (22); High School, Boise (23-24); Jr. High School, Pendleton, Ore. (25)
Gay Life, Shubert (11-18-61)
Man for All Seasons (tryout)—(11-22-61)
Sunday in N.Y., Cort (11-29-61)
Daughter Silence, Music Box (11-30-61)
Take Her, Biltmore (12-5-61)
Night of Iguana, Royale (12-28-61)
Mort Sahl, Golden (1-6-62)
Family Affair, Rose (12-12-62)
New Faces of 62, High School, Boise (12-24-62)
No Strings, Hellinger (2-22-62)
Funny Thing Happened, Alvin (5-3-62)

Off-Broadway Reviews

The Buskers

Lola Bianchi & Amnon Kabatchnik presentation of a two-act drama, by Kenneth Jupp. Staged by Kabatchnik; settings and lighting by Richard Bianchi; costumes, Diana Harris; dances, Dick Crowley. Opened Oct. 30, '61, at the Cricket Theatre, N.Y. Co.
Max ..... Wallace Engelhardt
Nicely ..... Mark Saegers
Gaglia ..... Grayson Hall
Agata ..... Bruce Kimes
Julia ..... Peggy Lang
Beatrice ..... Lola Markle
Young Man ..... Allen Joseph
Spectators ..... Edward Chiaro, David Harris, Robert Stevenson

"The Buskers," an allegory about good and evil, is difficult theatre. Using the hackneyed play-within-a-play technic and laden with symbolism, the story develops now ponderously, now with charged drama. Though author Kenneth Jupp is regarded as one of England's promising playwrights, this off-Broadway incarnation of "The Buskers" has not made a convincing case for him.

In a brief first act (the play is really one long act), a dishevelled, quarrelsome group of itinerant entertainers (buskers) perform, love, argue and refer darkly to happenings of "10 years ago." It takes little prescience to guess that soon they will re-enact the events they ominously hark back to.

In a way, it's good they do flashback, for the actors seem more comfortable playing what they were than what they are. The tale is of lust, hate and murder. A young man who represents the devil seduces one girl, marries her sister, then seduces the mother. The latter event is witnessed by the lascivious grandfather, who tells the husband, the latter, a minister representing goodness. He promptly disappears, so the family joins the busking fraternity, hoping that they'll find him in their travels. After 10 years, they're where the play begins.

Director Amnon Kabatchnik, who has felt strongly enough about the play to be co-producer, hasn't hesitated to be heavy-handed which has surcharged rather than tempered the turgid material. Richard Bianchi's setting of a busking caravanserai is, however, a small tour de force on the diminutive stage.

Grayson Hall, as the impassioned mother, has emotional depth, Wallace Engelhardt is hunkily strong as the father, father surrogate, God or whatever, while Edward Chiaro is capable as a young man who remembers the father well.

Allen Joseph has detailed and querulous senility as the grandfather. Lois Markle as daughter and sister, and Mark Saegers as the sleek young man from nether regions are less comfortable. The amiable busker who serves as narrator-commentator is warmly played by Bruce Kimes. Together with pert Peggy Lang, as his busking daughter, he provides the atmosphere that frames the inner play.

Bel Mir Bist Du Schoen

Jacob Jacobs presentation of two act Yiddish-American musical comedy with book by Louis Freeman; music, Sholom Secunda; lyrics, Jacob Jacobs; Fuchs, Stars, Fuchs, Jacobs, Niriam Kressyn, Leon Libgold, Seymour Rexsite. Opened Oct. 21, '61 at the Anderson Theatre, N.Y.; \$3.90 t.

Yiddish-American Theatre is a diehard institution. On what once was a flourishing Second Avenue sort of Jewish Broadway, there now is only one operating Yiddish Theatre, the Anderson, which still starved Jacob Jacobs is presenting "Bel Mir Bist Du Schoen." Jacobs, who wrote the lyrics for the musical, is also costarring.

That its audience is constantly diminishing was demonstrated at a recent performance of the tuner at which, despite the SRO attendance there was practically no one in the house under the age of 40. The theatre seats 1,740. It was a noisy audience, often busy mumbling amongst itself, making it difficult to follow the proceedings. And there was the unfortunate appearance between the acts of an insistent trio of gentlemen collecting for an old folks home. But for whatever its merits and demerits, and there is a fair sampling of both, "Bel Mir" appears to please its audience—and that, after all, tells the tale. Show proves modestly diverting. Text is heavily spiced with Yiddish (almost completely Yiddish in the first half and about 70% in the second). The jokes are showporn, rather like old vaude bits, and

plotting somewhat confused. But for Leo Fuchs, star and director, "Bel Mir" is a nostalgic and effective showcase. His direction is stagey and pedestrian. But Fuchs is a vet of the Yiddish theatre and, as a performer, knows his audiences and how to please them. By its end, the performance becomes his almost to the exclusion of the rest of the cast save perhaps Jacobs, another vet in this milieu.

Fuchs dominates so strongly that, in the middle of the second act, he steps in front of the curtain to do a 15-minute night club-vaude turn that has absolutely nothing whatever to do with the show itself. It's a winning number, however, done in mixed Yiddish and English, that turns out a real crowd pleaser.

Some typical kidding of pop tunes like "Never On Sunday" is included in Sholom Secunda's music which is of the proper flavor despite the efforts of the pit orchestra to demolish it, especially through the horn section.

Louis Freeman's book is probably serviceable but the jokes and some locale switching, tax attention. Story concerns Fuchs' romances with two women, who turn out later to be long lost mother and daughter, and his break with Jewish tradition through a fight with his rabbi-father. The break is so sharp, in fact, that Fuchs seems two different characters entirely, like before and after, in that in the first act he's pious and garbed in black robes and in the second act he's in continental attire and displays a swaggering attitude. But that's Yiddish theatre.

Others in the cast include an effective performance by Leon Libgold as the Rabbi, an overboard interpretation by Charlotte Cooper as a maid, and a passable effort by Seymour Rexsite as what seemed a friend of the family. Miriam Kressyn is sporadically positive if earnest as the older love interest and Rebecca Richman is attractive and moon-eyed as the subplot second entanglement. There's also an overenergetic performance by Thelma Mintz as a Greenwich Village, renegade Brooklynite and appearance by Rose Greenfield and Mordecai Yachsen.

Singing is overall effective and what little dancing there is could be omitted without any harm to the show. Although "Bel Mir" is at times quite amateurish, it manages to come across effectively and divertingly for its particular audience. For them with laughs it's loaded. Kati.

Buffalo Group Imports Dualler From Off-B'way

Buffalo, Nov. 14. For the first time in its 35-year history, the Studio Theatre has imported an outside production, the original off-Broadway company of the twin bill "Krapp's Last Tape" and "The Zoo Story."

The engagement, which opened Nov. 7, was for eight performances, with two-night matinees Saturday and Sunday.

'Blacks' in Black

Continued from page 65
of "The Blacks," which was translated by Bernard Frechtman, official translator for Genet in all media.

Indicative of the rising costs of off-Broadway production is Bernstein's disclosure that his first off-Broadway production during the 1950-51 season cost \$2,000 to produce. That was Paul Peters' "Nat Turner," which was directed by Gene Frankel, who also staged "The Blacks." Bernstein says that "Turner" earned back its investment and was able to pay its way for a run of about six months.

Bernstein was also involved in the off-Broadway presentations of "Summer of the 17th Doll," in partnership with Arena Stage, Washington; "Volpone," partnership with Frankel, and a bill of two Horton Foote plays, of which he was sole sponsor.

Bernstein says he is about to acquire the rights to "Herr Biederman and the Firebugs," by Max Frisch, a Swiss playwright writing in German. He contemplates presenting the play off-Broadway later this season. The vehicle has had a number of German-language productions and has also been done in Paris.

Advertisement for 'The Best Remaining Seats' movie. Includes image of a movie poster and text: 'The gaudy, glorious, preposterous world of the "cathedrals of the motion pictures"', 'It was a brief era, as golden ages go—but now a brilliant text and lavish illustrations bring back the fantastic splendor of the days between Prohibition and Depression when a generation found exciting escape in the make-believe world of the movie palace.', 'Clarkson N. Potter, Inc./Publisher', '56 East 66th Street New York 21'.







**APOLLO THEATRE**

253 WEST 125TH STREET  
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TELEPHONE: UNIVERSITY 4-4490

November Eighth, 1961

**BIGGEST  
WEEK**

in the long history  
of the

**APOLLO  
THEATRE**

Mr. Nat Tarnopol  
Manager for  
JACKIE WILSON  
1619 Broadway  
New York, New York

Dear Nat-

I write this letter as we are nearing the close of what will undoubtedly be the biggest week in the long history of the APOLLO THEATRE. Thanks to JACKIE WILSON.

I wish I had the ability to comment adequately on JACKIE'S performance. His boundless energy, his eagerness to please, his God-given voice - these combine to thrill our audiences. Seldom have I seen such delighted, warm-hearted response.

Good luck to both of you. You are an effective, co-operative team.

We look forward to JACKIE WILSON'S return to the APOLLO - to the excitement (and the profit) of above-capacity audiences - to the sight of happy faces and the sound of animated voices. These are the things which brighten the life of an exhibitor. And we are grateful to you and to JACKIE for giving us a very bright week indeed.

Very cordially yours,

*Frank Schiffman*

For myself, my son Bob, who manages the APOLLO, and his entire staff.

FS:vh

**JACKIE**



**WILSON**

Direction **NAT TARNOPO** 1619 Broadway, New York, N.Y.



# VARIETY

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64 PAGES

## RE-DEFINE WORLD'S FAIR 'FUN'

### Amusements: 18th U.S. Industry

Amusement stocks on the New York Stock Exchange had a market value of \$1,840,351,664 as of the end of October, according to the big board's news bureau. Average per-share price was \$41.01. Amusements ranked 18th of all industries, were ahead of food-commodities, leather, real estate, rubber and ship building & operating.

### Yank Duo Protests Air Force Ban On Their Act, 'John & Jackie at Home ...'

By HAROLD MYERS

London, Nov. 21.

Norman Sturgis and Laura James have protested to President Kennedy that they have been banned from performing their act, which they call "John and Jackie at Home or How White is My House" at American Air Force bases in Britain and have asked him to intervene on their behalf.

As of now there has been no reply to a letter sent to the White House at the beginning of the month. Previously, however, Sturgis put in a collect call from London to the White House asking for the President and subsequently a secretary returned the call.

An ironic twist is that both of them worked for Kennedy's election in America and overseas. That experience helped them in writing the script, since they became familiar with his salient characteristics and his politics.

In a statement to VARIETY Sturgis declared that he and Miss James performed their act at the USAF base at Sculthorpe on Sept. 9 and he considered the response to their performance was excellent. He bases that assumption on the reaction from the audience.

(Continued on page 62)

### 'Connection' Passed By British Censor Without Cuts; Given 'X' Rating

London, Nov. 21.

The decision of the British film censor to pass "The Connection" without a single cut, and not even attempting to smother the soundtrack when a certain four-letter word is repeated in the dialog, has hurt a number of leading UK importers in the pocket.

When the Shirley Clarke film of Jack Gelber's play was first exposed at Cannes, it was offered to some prominent British distributors for a nominal guarantee in the region of \$14,000. It was understood, however, that in the event of the picture being rejected by the censor, the distributor would be left with expenses in the region of \$3,000.

Almost without exception they took the view that it would be \$3,000 down the drain and, though realizing the potentialities of the film, they decided to pass the op-

(Continued on page 62)

### Those DPL Pests

Thursday night (18), amidst a heavy downpour, and with a dressed-up audience piling in for Sophie Tucker's opening, the taxicab feed line in front of the Waldorf-Astoria, New York, was blocked by three parked, chaufferless DPL cars. Around the corner, in front of the Waldorf Towers on 50th St., which is a bus street (and with the street torn up, just to complicate matters) another DPL auto was double-parked.

The cops can't do a thing about it and what the VIP audience had to say about moving the UN out of N.Y. wasn't conducive to international goodwill.

### Fed Grand Jury Probing Talent Agencies Power

Hollywood, Nov. 21.

Famous Artists proxy Martin Jurow yesterday (Mon.) became the first of a long line of witnesses who have been subpoenaed to appear before a special Federal grand jury inquiring into possible violations of antitrust laws by talent agencies.

Probe, which may take as long as four months, is expected to climax three year scrutiny of pix talent reps by the Dept. of Justice.

An estimated 150 witnesses, including Cary Grant, Danny Kaye, CBS veepee Guy Della Chiozza, Frank Cooper and William Shiffrin

(Continued on page 50)

### Nixon for 'Exchange'; Murrow's 'Tune Change'

Hollywood, Nov. 21.

Richard M. Nixon declared himself in favor of continued cultural exchange between the United States and Russia in an off the cuff exchange with reporters last night (Mon.) in the lobby of the Bevilton Hotel. As he arrived to attend the American-Israel cultural

(Continued on page 62)

### MOSES LEADING 'EM TO \$2 GATE

By ABEL GREEN

Getting a world's fair on the road was detailed to an assemblage of press and broadcasters at a private dinner recently at New York's Metropolitan Club, called by Time-Life's Roy E. Larsen. Robert Moses, president of the N.Y. World's Fair 1964-65, spelled out the project's aims in the form of a progress report and good-humoredly accepted some mild criticism vis-avis his pet philosophy that "this fair will be the Olympics for global industry" when Governor Charles Poletti and Judge Samuel I. Rosenman, of his executive staff, put the accent on entertainment.

Making reference to the VARIETY urging of more showmanship, even though "midway" seems to be a dirty word to the president of the Fair Corp., the overall dinner meeting made clear that a counteroffensive by New York's civic leaders might be broadly labeled "Operation Wearing Bob Moses Down."

As Moses stressed to VARIETY last summer, he has no objection to as many amusement components as possible but he does not want any reprise of the 1939 Fair's garishness. However noble the mission, it is no secret that the industrialists, nationally and internationally, when Moses is accenting his pitch for "an Olympics of global industry," are realists. They know that the traffic will come if there's good popular entertainment.

Moses recognizes this also and,

(Continued on page 16)

### 'Shot In the Dark' Recoups in 4 Wks.

"Shot In the Dark" in rapid-fire recovery of its \$75,000 capitalization, was in the black at the end of last week, its fourth on Broadway. Backers of the sellout Leland Hayward presentation of the Harry Kurnitz adaptation of Marcel Achard's "L'Idiot," are being repaid 50% of their investment this week.

Income from the pre-production sale of the film rights to the Mirisch Co. represent a little more than 61% of the recovered coin. However, Hayward also credits the acceptance of royalty reductions by the authors, star Julie Harris and director Harold Clurman as contributing substantially to the show's rapid recovery of its investment.

Under the film deal, the Broadway production got 34% of a \$135,000 down payment, representing revenue of \$45,900. The presenta-

(Continued on page 63)

### See Paramount, MCA as Pix Pards With TV Coin From Par's Library

By GENE ARNEEL

#### Loaded Deejaays

Pittsburgh, Nov. 21.

KQV, Pittsburgh (ABC o&o) recently featured a lineup of the highest-paid deejaays in history (or at least since payola's heyday).

Titled "Million Dollar Monday," the station pitched the cause of the United Fund with the following platter programs: "The Joe Barr Show," "The Del Sprockett Show," "The Mark Cresap Show," "The Frank Armour Show," "The Stan Purnell Show."

The talent roster: Joseph M. Barr, mayor of Pittsburgh; E. D. Sprockett, prexy, Gulf Oil; Mark Gresap, prexy Westinghouse; Frank Armour, prexy, H. J. Heinz; J. Stanley Purnell, administrative assistant to Richard K. Mellon.

Music Corp. of America, obliged to divert itself of either the agency business or production, will drop the perentory operation and engage fullscale in theatrical production in partnership with Paramount Pictures. That the two corporations might get together has been rumored for some time; an authoritative source now says it's virtually accomplished fact.

MCA, it's said, will take over most of Par's post-1948 library of theatrical productions. There are about 200 of them. These will be released to television, similarly as a few years ago when MCA peddled Par's pre-1948's to video.

The money accruing to MCA from the new tv enterprise will be used by the organization for the making of new theatricals, with Par, according to usually reliable information given VARIETY at press time yesterday (Tues.).

While the partnership operation was emphasized as involving production, for now, there were also hints that an MCA-Par merger of some kind might well be in the offing.

There's no specific asking price but it's conceivable that Par will be having eyes for revenue in the neighborhood of \$50,000,000 or more for the warehouse-full of features reportedly going to MCA.

There's to be no outright sale. Instead, the film corporation is

(Continued on page 30)

### 'Homo' Theme Of British Film Less Okay Than Yank?

Pathe-America is awaiting word momentarily re its appeal of a Hollywood Production Code mix on "Victim," the British film with an explicit homosexual theme. Whether the appeal vindicates it is all pretty academic, though, since the distrib is putting the film into release next February, Code seal or no, and via the arties which are relatively indifferent to watchdog judgments.

More arresting, in any case, is the question raised for the trade by the Shurlock office turnaround. Just what constitutes "care, discretion and restraint," per the recent Code liberalization that now allows the subject to be tackled at all. Budd Rogers, P-A prexy, sug-

(Continued on page 62)

### Gypsy Baring It All In Disking of Career

Gypsy Rose Lee is going into the groove. She's been tagged by the StereOddities label to etch a fictionalized version of her career ranging from purliesque to Broadway. The package will be called "Gypsy Rose Lee Remembers Burlesque."

Eli Basse has written the patter and the special lyrics to musical arrangements by Bobby Kroll. Miss Lee has been doing a similar recount of her show biz career for the stage with a piece called "A Curious Evening With Gypsy Rose Lee."

### Teacher in Jam On '1984' Book; Resultant Press Brings Film's Reissue

Minneapolis, Nov. 21.

Suspension of a highschool teacher in a nearby Minnesota smalltown for making George Orwell's book, "1984," required reading for his pupils has been a break for Columbia Pictures and a number of exhibitors hereabouts.

The teacher's suspension and the fuss kicked up over it, not only in the town where they occurred but also elsewhere throughout the state, resulted in heaps of front page newspaper publicity for the "1984" book, especially in the Twin Cities.

In the small town, incignation and other meetings were held as a result of the development. The teacher finally agreed that "1984" would be only optional, instead of

(Continued on page 62)

Charles Voso, V.P. of Sports Network Incorporated says: "The success of our sports operation has been greatly enhanced by the use of SUPER UNIVERSAL ZOOMAR LENS. Our director's first question upon arrival at a ball park is, 'How many SUPER UNIVERSAL LENSES do I have today?'"

# Rabbi's Own Media 10 Commandments; No Gods Except Readers & Viewers

Seattle, Nov. 21. Appearing here yesterday (Mon.) before the sociologist dept. at the University of Washington, Rabbi Elmer Berger of New York City, sounded an arresting question — are the news media of the U.S. excluding unpopular views and protecting a whole herd of sacred cows? He cited his own organization, the American Council of Judaism, as having conducted a long-time struggle to get its point of view before the American people against the rival school of opinion respecting Zionism.

Berger considered the newspapers and their syndicate news services the best balanced of the media, also praising Time, Life, Look and Christian Century. But he was sarcastic about the broadcasters, singling out CBS. Unremitting pressure on that web resulted in exactly one instance of the Council's view being presented in 10 years.

Berger went further here in Seattle than he has ever gone in attacking the alleged blackout of the non-Zionist Jewish segment in America. He named the Atlantic

(Continued on page 30)

## 12 Angry Men for Real

Mexico City, Nov. 14. Twelve inmates of Lecumberi Penitentiary (otherwise known as The Black Palace to the cons), play roles of jurors in a prison drama club adaptation of "12 Angry Men." At rehearsals, prisoners playing the parts of jurors put impressive realism into jury room set in violent, passionate debate, with a background of cigarette smoke.

Prisoner Jesus Sanchez Garcia did the translation of play into Spanish, with prisoners handling direction, settings and costuming.

## NAB Prez to Wall St. Journal: 'We're All In The Same Freedom Bed'

Washington, Nov. 21. LeRoy Collins, National Assn. of Broadcasters prez, took sharp exception to a statement by the Wall Street Journal president observing that freedom of the press can't be stretched to radio and television.

Collins called such logic "posterous."

Bernard Kilgore, head of the financial daily, had said, "If we try to argue that freedom of the press can somehow exist in a medium licensed by the government, we have no argument against a licensed press."

Replied Collins: "All communications media in this country are in the same bed so far as freedom of expression is concerned. Broadcasters not only have the right, but they are exercising it in increasingly responsible ways every day."



GEORGE R. MAREK

Vice-President and General Manager, RCA Victor Record Division, says:

"WELCOME TO PAUL, OUR NEW ANKA MAN. All our teams all over the world, are happy to be working with PAUL ANKA an artist who is beloved everywhere. We are proud of this new association."

## De Sapio & Other Bob Hope Jokes At Capitol Preem

Bob Hope took note of a changing New York during his visit last week. "There've been so many changes that coming down to the theatre tonight I learned that Carmen De Sapio was my cabdriver," he said. Quip about the defrocked Democratic leader was one of many which the comedian tossed at the Capitol Theatre audience Thursday night (16) as he made a late-night appearance on stage in conjunction with the opening of "Bachelor in Paradise," his newest starrer for Metro.

This was traditional Hope making with the cracks about current events. The customers were strictly pro-Hope partisan.

Hope monologued that "Brentwood is so exclusive that the fire-

(Continued on page 50)

## Hershfield's 1st Disk

Raconteur-columnist-toastmaster Harry Hershfield is making his first recording, an album for Roulette.

It's titled "Stories I Have Told the Presidents of the United States." The septuagenarian "Mr. New York" has been on intimate terms with the past five presidents and a frequent White House visitor where he regaled the Chief Executives with his treasury of wit and humor. These are being recorded in what may be a continuing series.

## Sinatra's 90% Deal

Frank Sinatra has signed for an appearance at the Stadium, Sydney, Australia, in an unprecedented deal which calls for the singer to get 90% of the gross. He'll appear Nov. 29 for four days. It's his first concert in two years but appeared Down Under three years ago. The Stadium seats between 50,000 and 60,000 and is almost sold out. Date is under auspices of promoter Lee Gordon.

Sinatra leaves Friday (24) for Aussie.

## CANDY BARR'S PAROLE

Dallas, Nov. 21. Stripper Candy Barr, who will complete her second year at Huntsville Prison Dec. 4, may be eligible for parole in March, state parole officer A. C. Turner revealed in Austin. She was sentenced for illegal possession of marijuana.

Miss Barr said on the day she started her 15-year term that she is through being a stripper.

## Mary Rogers' Hospitality

Tangier, Nov. 21. Mary Rogers, daughter of the late Will Rogers, has taken a long lease on a luxury apartment here, all furnishings and fittings have been bought and imported from various European cities. According to Jesse Levy, her business manager, Miss Rogers will divide her time between here and Rome. Open house and parties is the theme in this household and Miss Rogers now enjoys the title, "The hostess with the mostest."

## Do Something 'Bout It!

So N. Y. Police Commissioner Michael Murphy agrees with the Rt. Rev. Joseph A. McCaffrey, pastor of the Holy Cross Church on W. 42d St. in deploring "the steady deterioration" of 42d St., from Broadway to 8th Ave., calling it "the greatest retail market for pornographic literature in America" and blaming the "lethargy, indifference and apathy of many businessmen and residents."

This is an old chorus. The words are as familiar as "Marge."

Msgr. McCaffrey, intimately attuned to the environment, has been militant in the past, as now, on the occasion of a dinner of the West Side Assn. of Commerce, in fingerprinting that "the (42d) street (that) is constantly crawling with the worst segment of New York life." (This quote by Deputy Police Commissioner Walter Arm).

Everybody—including VARIETY—knows and has written about it in bold language, spotlighting the sex deviates, juvenile delinquents, prostitution, raucous record shops, garish literature and "seamy clientele,"—but it's still the same old buck-passing.

Mayor Wagner is trying to do something with the femme cops to apprehend mashers and rapists. As the saying goes, "Don't just stand there—do something!"

Of course the issue is not to be snap-judged. Civil liberties, though used as a shield on occasion, are still not to be abused by the police or reformers. The sad plight of 42d Street, once a prime lane for topflight legit, and notably the Ziegfeld banner, hints greedily landlords and other commercial beneficiaries. This condition did not just spring up of itself. The underworld of mixed-up characters (not criminals in the ordinary sense) congregate where they find tolerance.

Nor can it be supposed that "dispersing" the undesirables cures them. That is an illusion of the "respectable." The main cause for "dispersing" is not that the oddlots won't cluster somewhere else but rather that it is the job of police enforcement to keep birds of evil from over-flocking. They have been too bold after dark in this area (and up 8th Avenue) for some years.

There are facts here which have not been probed. The surface behavior is bad enough but the underlying commercial realities need exposure. Only the authorities can do that.

## Father Well Known

William O. Douglas Jr. has a role in Columbia's "Interns." Has also worked in night clubs. Dad's the Justice of the U.S. Supreme Court.

## J. C. Stein Grant For Eye Research

The research facilities of the Wilmer Ophthalmological Institute of the Johns Hopkins University, Baltimore, have been enlarged by a \$1,000,000 research building because of the leadership of Research to Prevent Blindness, Inc., headed by Jules C. Stein, chairman of the board of MCA. The organization, founded last year by Stein, who started his career as an ophthalmologist, has also contributed to research programs at several universities; was also instrumental in getting the first Federal appropriation specifically for eye research; and has been responsible in focusing the medical profession's need for competent eye researchers.

The major accomplishment of the group, however, was its role in helping Johns Hopkins attain its new research facility. Originally, the university asked the Stein group for \$1,000,000. Since the RPB felt it was in no position to

(Continued on page 50)

## Nick Schenck Chief Heir; Louella Parsons Request; \$50 Weekly to Kinfolk

Hollywood, Nov. 21. Joseph M. Schenck, whose fortune with his brother, Nicolas M. Schenck, was reputed to be in excess of \$70,000,000 in 1925, left an estate valued at \$3,456,000, according to his will filed for probate in Santa Monica Superior Court. A hearing on the petition for probate of will will be held Nov. 24. Showman died Oct. 22. In a 23-page will dated Jan. 22, 1960, he bequeathed the income from bulk of the estate to his brother, Nicholas M., whom he appointed with Greg Bautzer, attorney, as coexecutors and co-trustees. Assets, according to will,

(Continued on page 21)

## Marilyn's Last For 20th Rolls Jan. 5

Hollywood, Nov. 21. Producer David Brown has been given green light by 20th-Fox production head Peter G. Levathes to start "Something's Got To Give" Jan. 5, first pic to roll at the studio in 1962.

Film will be Marilyn Monroe's last under old pact with studio. George Cukor, now directing "The Chapman Report" at Warner Bros. for producer Richard Zanuck, is expected to wind Burbank assignment Dec. 18.

Second Brown production will be "Battle of Leyte Gulf," to roll sometime next April.

11/22



# Xmas

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# 'THEY CALL ME THE SMUT LADY'

## Drive-In's Golf Course Replica Scenes From Past Action Features

Houston, Nov. 21. "Movieland Golf," a Disneyland type golf course, is being constructed in Spring Branch. The four acre project, which will have 54 holes, with each one designed after the set of a famous film, is being built by the Post Oak Drive-In Theatre in front of the oyster. On of its most elaborate holes will be a 2,000 square foot replica of the Alamo and its fortifications. Other holes will include replicas of the bridge from the "The Bridge on the River Kwai" and a hill patterned after the one in "Pork Chop Hill."

The course is expected to be open next spring.

## Best Metro Fiscal Report in Years

Metro this week came up with the best financial statement the company has had in 15 years. President Joseph R. Vogel disclosed net income of \$12,676,516, or \$5.02 per common share, for the fiscal year ended Aug. 31, 1961. This is more than a 30% increase over 1960's \$9,594,908, or \$3.83 per share.

Total income climbed to \$140,539,527, from last year's \$130,444,607. Major portion of the new year's gross, in the amount of \$105,985,767, came from film rentals, foreign theatre receipts and other film revenue.

Inventories as of the end of the new year totalled \$85,504,042, up from \$58,300,231 the year previous. Balance sheet shows \$41,489,076 tied up in completed and unreleased productions as of last Aug. 31. This is double the amount of 1960.

Total current assets were listed at \$132,161,593, against total current liabilities of \$41,218,239.

Television Income  
Net income from television, derived chiefly from sale of feature films, amounted for the year ending Aug. 31 to \$9,743,000, or about 35% of the company's overall net, before taxes, of \$27,222,000. Take from M-G TV operations has shown a steady climb upwards, with the 1960 net at \$8,759,000 and the 1959 net at \$8,051,000.

During the past year, M-G began  
(Continued on page 18)

## FRED STEIN FAMILY BUYS OUT DECKER

Los Angeles, Nov. 21. Fred Stein, head of Fred Stein Enterprises and Statewide Theatre Circuit, has acquired Sam Decker's stock and interests held by Sam Decker in 21 of the 29 theatres in the combined operation.

Deal gives Stein and his family complete control of the largest indie circuit in Southern California, operating in Los Angeles, San Bernardino and San Diego areas.

Previous to coming to California, Stein was booker and buyer for National Theatres when it had its headquarters in New York.

Ex-VARIETY Correspondent

**Col. Barney Oldfield**  
stirs a reminiscence of a house detective in his native Lincoln (Neb.) in a bright piece titled "Back Street" Remake

\*\*\*

another Feature in the upcoming  
**56th Anniversary Number**  
of  
**VARIETY**  
Plus other statistical and data-filled charts and articles.

## 'Kings' And Jews

London, Nov. 21. After expressing the hope that "King of Kings" would be the flop of flops, the Daily Express sent feature writer John Crusemann to interview "Kings" scriptwriter, Philip Yordan. Yordan was described as a writer of the "most maligned film of the decade," though it was admitted he remained unperturbed and had not even read the reviews.

In the course of a column interview, Yordan is quoted as saying: "People come to the film expecting to walk out hating the Jews. Well, they have been disappointed. I am not interested in making a hate picture."

## Story Board, But Photos, Not Pen, Speeds Musical

By KAY CAMPBELL

Morton Da Costa's bang-beat, bell-ringing, big haul film production, "The Music Man," crossed the finish line three weeks in advance of schedule thanks primarily to innovations in technique. Contrasts with fact that musicals are inclined to lag and only rarely are brought in well under the budget.

The greatest time-saver, according to Da Costa, was the story board made up of stills shot with a fast camera during rehearsals. "It's when you get into actual production that costs run up," he noted, "and by means of a photographic file of the motions of every player we knew exactly how to proceed when the cameras were rolling. The customary story board is made with sketches, which are slow to make and not as accurate as a camera. As we progressed, we'd cross off a still and know we had everything."

Da Costa used the "iris" shot in his first film, "Auntie Mame," which served as a stage curtain, leaving the face of the principal spotlighted as other lights fade, blacking out surroundings. "I've gone a couple of steps further in "Music Man," he said, "and have found new uses for this type of fade-out which adds to the dramatic feeling of the sequence and provides a smooth, fast approach to the next scene."

"Knowing the show so well made it much easier to organize sequences," he added. "And on stage I direct pictorially, which was helpful in making the transition. But in films you have an obligation to open it up—with added sets, extras, and production numbers. On stage, for example, the library was done on one level. Here, we worked on two levels which af-

## RACKMIL, ABOAF IN EUROPEAN SWING

Universal Pictures prexy Milton R. Rackmil and veep-foreign general manager America Aboaf take off for Europe after Thanksgiving to begin their annual series of sales conferences to inaugurate overseas plans for the upcoming Golden Anniversary celebration. Key U reps in Europe will gather at three meetings. The first will be in Paris Saturday (25), to be followed by similar meets in Frankfurt Nov. 28 and Rome Nov. 30. Also present at the sessions will be assistant foreign manager Ben M. Cohn, who is currently in Europe.

## KATE GRANAHAN'S QUEENS HIDEAWAY

By VINCENT CANBY

Rep. Kathryn E. Granahan (D-Pa.), chairman of the House Postal Operations subcommittee, who has been threatening to turn her attention to "the insidious effects of foreign film imports on impressionable American minds," breezed in and out of New York last week with hardly more than a passing glance at the film "problem." Mrs. Granahan, and three subcommittee members, pulled out Sunday (19) morning after a fast three-day survey of the N.Y. scene, climaxed by a hearing Saturday (18) in Jamaica (Queens) devoted almost exclusively to the use of the mails for the distribution of obscene literature and other printed material.

The hearing Saturday, however, did have its pertinent moments, as when Mrs. Granahan reported that in the course of a visit to the office of the U.S. Collector of Customs in N.Y. she had been shown a couple of feature films which are trying to gain entry into the U.S. About one, a Swedish item which she declined to name, she said: "Nothing, nothing in this wide world could be as filthy." In comparison, she said, another pic she had seen, about lesbians ("Women kissing and fondling each other") was almost tame. But for films like this, "you hardly need a censor board" because they are obviously obscene, she thought.

Laws Now Adequate  
And that, perhaps, was the theme of the hearing. Of greatest concern to the seven witnesses who testified was not outright pornography, but material which is in the "grey area," somewhere beyond the boundaries of good taste but still this side of what the Supreme Court has defined as obscene.

Three of the witnesses—U.S. District Attorney Joseph E. Hoey, Queens District Attorney Frank O'Connor and Postal Inspector J. E. Hessert—seemed to agree that present legislation is adequate to handle hardcore pornography if the laws are carefully enforced. Each of these "professionals" was at pains to point out the word "obscene" was subject to extremely specific legal definition.

Three other witnesses—all reps of the "Citizen for Decent Literature"—were not so careful. A high-point of this particular testimony was that of a physician, Dr. William Riley, prexy of the N.Y.C. Citizen's Decent Literature, who stated flatly that there was a cause-and-effect relationship between pornography and crime. (This has been repeatedly denied over the years.) After calling for a strong

(Continued on page 16)

## Prizes at San Francisco Festival

San Francisco, Nov. 21. These are the winners at the fifth annual San Francisco Film Festival as bestowed by the following jury: Josef von Sternberg and Arthur L. Mayer, U.S.; John Halas, Britain; Tapan Sinha, India; Kira Paramanova, Russia:

- Best Picture:** "Animas Trujano" (Mexico).
  - Best Director:** Grigori Tchukhray, for Russian "The Clear Sky," (same director won same award here last season for "Ballad of a Soldier").
  - Best Actor:** Manos Katrakis in "Antigone" (Greece).
  - Best Actress:** Hideo Takamine in "Happiness of Us Alone" (Japan).
  - Best Supporting Player:** Eduardo De Filippo in "Ghosts in Rome" (Italy).
  - Best Documentary Feature:** John Hubble's "Of Stars and Men" (U.S.).
  - Best Photography:** Gabriel Figueroa, "Animas Trujano" (Mexico).
  - Best Screenplay:** For "Ghosts in Rome" (Italy) the five screen-credited writers, to wit, Antonio Pietrangeli, Ennio Flaiano, Sergio Amidei, Ettore Scola, Ruggero Maccari.
- Awards were made at a gala ball attended by about 800 persons in the Garden Court of the Sheraton-Palace Hotel following final night's picture.
- Winners in the short subjects category, which qualitatively was several cuts above the features, were:
- Animated:** "Ersatz," Yugoslavia;
  - Creative-Experimental:** "The House," Netherlands;
  - Documentary:** "Music-Makers," Poland;
  - Fiction:** "The Witch," Russia.
- A second place in the "documentary shorts" category went to the U.S.-made "Sunday" and two special awards were made, one to Britain's "Let My People Go" for "a humanitarian document" and the other to Raoul Tack for his astonishing camera work on Belgium's "Kitsumbanyl."

## French Author's New York Prowl For Small Time Hoodlum Materials

What Now, Steve Reeves?

With Joseph E. Levine forsaking the spear-and-sandal epics, query arises what happens to Mae West's willom, Steve Reeves, on whose services Levine had an option, reportedly casual.

Answer, probably, is a shrug. Italo beefcake cinema continues fairly upbeat, and Reeves hasn't been solely dependent on Levine for his rise therein. Seems there would be more of a problem beating out the Muscle Beach competition that stampeded to Rome when Reeves hit.

It has been said that Reeves got up to \$100,000 per film.

## Quick Scenes, Cuts to Startle In 'Point Blank'

Hollywood, Nov. 21. "Point Blank," first of two-episode deal with an option for a third for Stanley Kramer Productions, will comprise quick cuts and cinematic transitions, the overall style to be entirely new, a fusion of stage technique and highly intricate cinematic art, according to director Hubert Cornfield.

Shortest scene will be one second, longest "Tic, Tac, Toe," 15 minutes. "Actual graphic symbols will clearly obtain whenever we go out or into a scene," he said. "It is not for the mechanics but rather visual art and I am supplying the graphic contribution."

Engaged for photographing the \$1,000,000 pic is Ernest Heller. He lensed "Gone With the Wind," "Rebel Without a Cause," "Mildred Pierce" among others.

Having written the script from Robert Lindner's novel "50 Minute Hour," Cornfield contends that patrons will be startled by the picture because of the fast transitional scenes.

With the one exception, all scenes will be short, have a beginning, middle and end, writer-director stated. "I want the eye of the spectator glued on the screen. It's expensive shooting with relatively short amounts of film, mostly five second cuts. The cam-

(Continued on page 18)

For the last several weeks, a sharp-eyed, wiry little Frenchman has been skulking around the streets of Manhattan, Brooklyn and adjacent areas researching the town's lowlife and lack of respectability. It isn't out of simple perversity, however, Auguste Le Breton, author of "Riffi Chez Des Hommes," "Razzia," and nine other French novels (seven of which have been made into films), is just getting the background for another book, "Riffi in New York," which quite likely will be made into a picture.

Although he has a formidable reputation as the writer of fast-selling books in France and on the continent, Le Breton hasn't yet been published in the States. How did anybody miss making at least a pocketbook tieup on "Riffi" or "Razzia"? Le Breton just shrugs. Those are problems for his publishers in Paris and their U.S. agents to work out, though he expects the upcoming New York-based work to be published here. Because his milieu is that of the smalltime, petty criminal, Le Breton hasn't concerned himself with digging into the grander aspects of New York's syndicate world. His story, he says, will be that of a secondrate hood who tries to go against the mob, and presumably gets squashed.

Though his favorite American films are westerns, Le Breton does make sure he sees a fare share of our crime pic, suggesting that U.S. censorship is a lot less strict on this sort of film than in France. As an example, he says that in no French film could you ever show a policeman accepting a bribe, or acting in concert with the underworld in any fashion, although this has been permitted in U.S. pic (by the Production Code).

He says that his autobiography, "Les Haut Murs" (High Walls), had attracted the attention of several directors but was never made because

(Continued on page 18)

## Four in England On D. E. Rose Slate

Hollywood, Nov. 21. David E. Rose is projecting four feature films to be made next year in England, he disclosed prior to his return to London.

Initiator is expected to be "Il Duce," by Christopher Hibbert, which Little Brown will publish after the first of the year, and second, "The Mating Call," for which he's trying to line up Maurice Chevalier and Charles Boyer. Oscar Brodney currently is scripting latter, which may get a title switch.

Pair of comedies also are on Rose's slate. "Our Bandit," for which he's seeking Peter Sellers, if available, and "Live a Little," presently owned by Edward Small. Deal has already been worked out with Small, according to Rose, for him to acquire property if he can cast with the right people.

**Frank Scully**  
(Vicept Sir Francis)  
recalls that distinguished Columbia Univ. groups who contributed so much to Show Biz and publishing in

**Birds Of A Feather**  
\*\*\*  
another interesting Feature in the upcoming  
**56th Anniversary Number**  
of  
**VARIETY**  
Plus other statistical and data-filled charts and articles.



# KOCH SLANT ON FILM TRUANTS

## Have Films Any 'Friends' in D.C.?

By JACK PITMAN

Washington mood toward Hollywood is considered cool at the moment. Not surprising, in view of the medium's perpetual whipping-boy status. But in this context, the gauging of sentiment is from remarks attributed to two ex-senators who play hits in Otto Preminger's "Advise and Consent."

The former solons—Guy Gillette of Iowa and Henry Ashurst of Arizona—allowed (to Prem's cadre) they would certainly be reluctant to take up the cudgels for the industry were they in office, and indicate it's a matter of popular image both home and abroad.

Ashurst is quoted thus, "Politics is the science of selfishness"—meaning it just isn't politic for the lawmakers to bat for Hollywood at this point. This, at least, is the inference drawn by Preminger's people.

Part of the objection is the perennial one: too many Cadillacs and swimming pools in evidence. But the further point (à la the Ed Murrow perspective of the moment) is that production isn't helping to sell America overseas as effectively (in this view) as it might.

Again from Ashurst: "I wouldn't dare to ask any favors for Hollywood without first painting a picture in my speech, a true picture, of 40,000 hard working people making their living, in it." If this bespeaks some woolly conceptions to a point, it may also be taken as widely reflective of public opinion, granted that Hollywood's glass-house existence makes the public relations job an exceptional toughie.

The point, however, of lawmakers looking out first for their own hides is one of tradition and necessity, and a barrier not easily surmounted by lobbyists.

## America's Film Industry Too Big For H'wood Alone: Charles Schneer

Rome, Nov. 21

Speaking of the upcoming Congressional subcommittee investigation of "runaway" productions, currently Rome-based producer Charles Schneer says the Washington looksee is "a good thing, which should help clear the atmosphere of a lot of misunderstandings."

Yank filmmaker, who's been using Italian locations south of Naples for his \$3,000,000 Columbia release, "Jason and the Golden Fleece," added that he hoped the investigation would make Hollywood—and the unions—realize that it was not a question of lower costs, but of vital backdrops, which had forced people such as he to produce their films in foreign locales.

European-based production, Schneer said, could be sure count on cheaper labor, but other compensatory elements such as inexperience and lack of organization made for longer shooting schedules and larger production units resulting in approximately equalized costs. "Continental film industries," he opined, "just don't have the know-how and the departmentalized efficiency, and sometimes even the necessary equipment, which goes into Hollywood product." It would be inconceivable, he said, to shoot a picture in under 30 days time in Europe. Schneer feels that the language barrier is another major time-waster.

Nevertheless, other necessary ingredients, notably authentic backdrops, make it imperative to shoot certain pix (certain spectacles, "Biblicals," etc.) in Europe or elsewhere outside the United States, "just as you don't make westerns or musicals in Europe." Result is that "for the same cost, you get a better picture," Schneer stated—if by "better" ones of course is meant the overall quality gained by lensing with original (Continued on page 21)

## FUN'S FINE IF B.O. NOT PENALIZED

Hollywood, Nov. 21

"Less foreign production and increased Hollywood filming will come about when American producers apply greater cost controls," according to Howard W. Koch. Major point, the Essex executive producer stated, is time, noting whereas it is possible to save money on salaries and various production costs during shooting, schedules often double and rapidly eat up any savings made.

Koch stated Essex head Frank Sinatra has considered all angles of production here and abroad and has concluded "our future is America's stake in American-made films for world markets." He has no interest or intention of filming abroad, despite tax benefits or initial cost reduction, according to Koch, who asserted Sinatra and most top producers and stars "are convinced that creative efforts in Hollywood are better for their careers and monetary wellbeing."

Essex feels there should be a greater effort toward encouraging and using more American talent and creative technical know-how. "We must take a keener interest in American filming if we are to compete culturally with the rest of the world," he emphasized. "We must get out of orbit and come down to earth and make pictures intelligently and in a businesslike manner to encourage success," he stated.

Koch attacked the big salary performers who think first of their own immediate profit without thinking about the boxoffice profit of the release they're in. They are hurting their careers and the entire business, he charged. "What they are beginning painfully to realize is that many of the fun-as-you-work foreign deals have resulted in boxoffice flops," Koch said.

He noted stars and producers often go abroad just for the idea of a trip as much as for production cost, and said the idea of making pix in a foreign locale to attract foreign audiences is a fallacy. "There is more excitement in an American picture made in America than in anything else the world over," Koch asserted.

Essex's "X-15" opens locally tomorrow in 26 Los Angeles houses, the largest number of local openings in United Artists' history. They are now preparing "The Manchurian Candidate" as a George Axelrod-John Frankenheimer production in association with Essex for a Jan. 15 start. "We could make this picture abroad and save some money, but the end boxoffice value would be less," Koch said.

## Screen Actors Cry of 'Catastrophe' With Video Film Producers, Like Theatrical, Prone to Emigrate

Hollywood, Nov. 21

**Mrs. Chico Takes All**  
Santa Monica, Nov. 21  
Chico Marx left his entire estate, listed merely as "in excess of \$10,000," to his widow, Mary Di Vita Marx. It was disclosed in his will filed for probate here.

No other bequests were made, to either his brothers or a daughter by a former marriage, Mrs. Maxine Culhane, N. Y.

John L. Dales, exec secretary of Screen Actors Guild, in addressing the annual membership meeting last week (13) in Hollywood urged producers and film presidents to join with the Hollywood guilds and unions in a roundtable confrontation of the "runaway" problem. He stressed that this must be "unemotional," presumably including the unions in that ideal. If the trend is not reversed, he predicted a "catastrophe" for the film colony with its longtime production ascendency gradually dissipated.

Dales also jabbed at television broadcasters and packagers who are flirting with the idea of importing European-made films for use on the American channels. There were 1,500 in the audience which heard the Guildsman threaten all-out war against television producers who "runaway" to foreign lands to avoid Hollywood wage scales.

The battle against "runaway" of both shorts, theatrical films and, prospectively, tv films, will be taken to the American Congress and the American public.

But—warned Dales—the Hollywood membership must not suppose that the trend can be readily reversed. He spoke of "foreign tax havens" though one of the Guild's own vice-presidents, Charlton Heston, has recently stated that the tax advantage of shooting overseas was pretty much of a myth.

Saying he was speaking only for the players, Dales made a plea for mutual exchange of views. Reference was to the tendency of producers to shrug their shoulders, mumble complaints privately and take a plane to Europe rather than give the Hollywood guilds any chance to know the specifics of their gripes.

## Urban Renewal Film Subsidized By Philly Firms

In an unique deal, Columbia is going ahead with production of a musical short which, when first proposed, resulted in only a reluctant attitude on the part of the film company. But now there are underwriters who have guaranteed a \$40,000 return to Col.

Film, which has a script by Lewis Mumford, concerns urban renewal in Philadelphia. Harry Foster, who produces many short travelogs for Col, will lens this one with the underwriting coming from a civic-minded Philly group which consists of the Clearing House Assn., Food Fair Stores, After-Six Formals, H. Daroff & Sons, Sun Clothes and the Gulf Oil Corp. Deal was signed in Philly Mayor Richardson Dilworth's office.

Subject matter will include the Army-Navy football game, Mummers parade, Thanksgiving Day parade and other sports and social activities.

## Levathes Skips Kenya

Hollywood, Nov. 21

Although he was expected to visit Kenya, Africa, for looksee at Samuel G. Engel's "The Lion," 20th-Fox production head Peter G. Levathes has canceled out the trip from Rome.

Instead he will return to New York directly Thursday to spend Thanksgiving with his family and later in the week head back to the studio.

## Mitchum Fights Aussie Income Tax Ruling

Sydney, Nov. 14

Robert Mitchum, who starred out here a couple of years ago in "The Sundowners" (WB), through his local attorney, is fighting an appeal in the High Court of Australia by the Commissioner of Taxation. The appeal is against a decision given by the Taxation Review Board in favor of the star against a tax assessment of income earned from his role in the pic. Taxation Commissioner is appealing on the grounds that Mitchum's income was derived directly or indirectly from Aussie sources.

Mitchum, it's understood, contends he had to go to whatever territory his employers ordered, and, furthermore, he paid tax on income in the U.S. and therefore was not liable to pay an additional tax to the Australian authorities. Result of the appeal is being awaited with interest by American performers in this territory.

## Chemstrand's Dilemma

Theatre Owners of America is going after 'em where it hurts—in the pocketbook—in efforts to counter those Saturday night primetime features on video.

Exhib body, noting one of the NBC-TV sponsors is Chemstrand, maker of Acrilan carpeting frequently used in theatres, suggests to exhibs that "a note from you... might forcefully let that firm know what we think about advertising which tells the public to stay home on Saturday nights."

## Metro Releases Oldies Via Clutch Of Statesrighters

Clem Perry, former exec with Ruffog Theatres and Ilya Lopert, and now an independent distributor, has acquired theatrical releasing rights to a bundle of Metro reissues for the New York, Philadelphia and Washington areas. He'll handle the oldies on a states rights basis as part of a network of franchise operators set up by M-G for the theatrical re-peddling.

Others aligned with M-G for the same purpose include Harry Segal, for Boston, Buffalo, Albany and New Haven; Kermit Russell, Chicago, Des Moines, Milwaukee, Minneapolis and Omaha; Robert W. McClure, Atlanta, Jacksonville and Charlotte; Charles Lamantia, Memphis and New Orleans; Sam Schultz, Cleveland, Cincinnati, Detroit, Indianapolis and Pittsburgh; Seymour Borde, 13 western states; Jerome Solway, Canada; General Films Distributing, Dallas and Oklahoma City, and Herman Gorlick, Kansas City and St. Louis.

That M-G was about to tap the reissue market with upwards of 200 features was reported last week. Idea is to come upon the full regular market potential before channeling the films to television.

## Shupert's Studio Office

Hollywood, Nov. 21

Now that he will be making periodic trips to the studio here from New York, George Shupert, 20th-Fox tv sales head, has been given an office on the main floor of the studio's administration building.

It is close by production head Peter G. Levathes' office, so arranged because of many conferences between two execs on Shupert's recent trips here.

## 'Let's Keep U.S. Only Major Producer Of Films Not Subsidized'—Capra

Director Frank Capra flatly opposes the growing sentiment among some Hollywood people that the American film industry needs some kind of government subsidy to compete with foreign pix. In New York last week for ballyhoo in connection with his latest United Artists pic, "A Pocketful of Miracles," Capra told a Wednesday (15) press conference that any subsidy plan would eventually give the government influence over film content.

"We're the only film producing country of any size without this kind of control," Capra declared. "Let's keep it that way."

Noting that one of the major problems facing business today is getting the pictures to the audience, Capra suggested that tollvision is the obvious solution. He advised exhibs to get in on the ground floor of tollvision before it's too late.

The director reported that his "Pocketful" cost approximately \$2,300,000 and came in \$200,000 under budget and a week ahead of sked. He credited this to Hollywood's "great technicians," adding that anybody who would "runaway"

abroad must have a reason other than the cost factor because there is little or no savings in shooting overseas.

Following his New York meet-the-press round, the director took off for Philadelphia, Pittsburgh and points west to continue his p.a. on the picture's behalf.

## PREM'S VIEWS ON FILM INDUSTRY PROBLEMS

Hollywood, Nov. 21

In an informal talk before the Hollywood Press Club last week producer Otto Preminger took issue with union regulations and present distribution methods as those areas that need change to better the position of Hollywood. He said if he were running a major studio he would sell all pix from one centre, either New York or Hollywood, holding periodic exhibitor screenings at which theatremen would be invited to bid on films as in competitive auctions. It would cost less and would be (Continued on page 20)

Random House Prox  
**Bennett A. Cerf**  
who should know about these matters has an interesting and revealing piece on  
**Publishing Stocks Today**  
another Editorial Feature in the upcoming  
**56th Anniversary Number** of  
**VARIETY**  
Plus other statistical and data-filled charts and articles.

Vat Scripser  
**Malcolm Stuart Boylan**  
recalls how a  
**Greedy Texas Tank Town Talked Itself Out Of City Virtue**  
one of the many Editorial Features in the upcoming  
**56th Anniversary Number** of  
**VARIETY**  
Plus other statistical and data-filled charts and articles.



# SYNTHETIC SNOW SKI SLOPE

## Malicious Mischief Dogs Durwood

Ruined Screen Forces 700 Cash Refunds, 400 Exchanges for 'Kings'

Kansas City, Nov. 21. Slashing of the screen of the Capri Theatre last Tuesday (14) climaxed a series of acts of vandalism which have been suffered by Durwood Theatres Inc., operators of the Capri, Roxy and Empire downtown first runs here.

Damage to the screen used in the 70mm showing of Metro's "King of Kings" was undetected until show time, and forced the management to make about 700 refunds. About 1,100 persons were in the theatre, and the balance exchanged their tickets for later showings.

Scale on "Kings" has a \$2.50 top, and loss on that showing would be in the vicinity of \$1,500. Cost of the screen, itself a total loss, was about \$2,000 for material alone, exclusive of installation charges, according to Gene Cramm, maintenance chief.

Other acts of violence against the theatres and circuits officials over the past six months brings total damage suffered by the company to an estimated \$9,000. This would be a conservative figure, according to theatre officials. The list of various acts include:

- Finding of dynamite sticks on the lawns of residences of two circuit officials.
- Slashing of at least 20 seats in the Roxy Theatre.
- Slashing of the canvass canopy in front of the Capri.
- Smashing of windows in stone fronts of the Empire Theatre building last April.
- Shooting of bolts through the Empire Theatre sign.
- Shutting off power by extracting a fuse at the Capri, causing refunds to patrons.

These acts were reported by Capt. John Flavin, head of the police department's labor detail, and by theatre officials. Flavin attributed the difficulties to a current labor disagreement between the circuit and stagehands and projectionists. Circuit officials, however, said the damage as easily could be the work of pranksters and vandals, and that they did not know who could be responsible.

The labor dispute started last March with stagehands of the Empire, then a continuous run first run operation, now Cinerama. Issues were reported to be number of men on shift, wages and hours. Later a dispute arose with the projectionists. Negotiations are (Continued on page 21)

## LIMIT CLOSED-CIRCUIT FOR PRIVATE USAGE

Capetown, Nov. 21. South African Broadcasting Corp. lost several of the staff members during the year, particularly at the time of the formation of the Republic. The Director General, Gideon Roos, and his senior administrative assistant, Frank Douglass, both resigned. Percy Baneshik handed in his resignation after 27 years' service about the same time as E. C. Pienaar, editor of the Radio Bulletin also left. Under contract, the officials are prohibited from making public statements for 12 months after their resignations.

There is no possibility of television being introduced in South Africa for a long time although closed circuit installations are permitted under special permission. A special unit was imported for the SA Medical Conference, which was held in Cape Town, for the purpose of screening an operation during a meeting but the Press was barred. Dept. of Posts and Telegraphs is determined to restrict the closed circuit to "industry, science, and education" and permission will not be given if it is to be used for entertainment, gain, or advertising.

## SWITCH C-C OUT

Dec. 4 Double-Header Into Armory, Not Theatre

Albany, Nov. 21. Washington Ave. Armory, rather than the Palace Theatre, will be the Albany outlet for the double-header closed-circuit of the world heavyweight championship between Floyd Patterson and challenger Tom McNeely, from Toronto, Canada, and the Philadelphia 10-rounder between Sonny Liston and Albert Westphal of Germany. Ted Bayly, who presented one fightcast in the Troy Armory, is promoting the Dec. 4 dualer here. Fabian's Palace for years was the Albany outlet for boxing closed-circuits, being an original one in Nate Halpern's TNT. Its last presentation was the return match between Patterson and Johansson.

## Dec. 4 Fisticuffs' 160 Situations

The heavyweight twin-bill fight card Dec. 4, with Irv Kahn's Teleprompter handling the closed-circuit feed, will go into 160 theatre and arena sites in the U.S. and Canada, plus 150,000 home subscribers to Community Antenna Television systems. This represents the largest Community hook-up yet. Kahn also owns radio rights and is presently trying to set a network carry.

Main event, from Toronto, is for the heavyweight title between champ Floyd Patterson and challenger Tom McNeely. Curtain raiser will be the Sonny Liston-Albert Westphal tiff from Philadelphia.

Twinbill will mark the first time two bouts have been presented back-to-back nationally.

Crowds at both fights will also be able to see the other via large-screen relays. Chris Schenkel is set for the blow-by-blow of the title event, but a mikeman for the Philly bout is still to be set.

## Harry B. Green Bosses NT&T Community Video

Los Angeles, Nov. 21. Harry B. Green, with National Theatres since 1934, has been appointed general manager of six community antenna tv systems owned by National Theatres & Television. He'll handle many of the duties previously supervised by Samuel P. Norton, who resigned July 1.

Properties which Green will now supervise include those in Williamsport, Pa.; Alpena, Mich.; Bluefield, W. Va.; Hattiesburg, Miss.; Ferriday, La.; and Logan, W. Va.; with a total of 27,000 subscribers.

Green formerly served as treasurer of Fox Inter-Mountain Theatres and in charge of special projects in the accounting dept.

## SCHINE SPORT IN FORMER THEATRES

Boston, Nov. 21. Newest in indoor sports, and a prospective successor to films in outmoded theatres, is a device called Ski-Dek which had its inaugural here last week in and with the 'New England Winter Sports Show at the First Armory. Described as a brainchild of Ray Hall, ski pro at Aspen in Colorado, the sport rents skis, shoes and poles at \$1.75 per session, \$1.25 for kids. It is controlled by and is part of the diversification program of the Schine Theatres & Hotels combine. Latter plans to establish 12 Ski-Dek spots for itself, the first to be the former Riverside Theatre in Buffalo which will open Jan. 17. Elsewhere the Schines will license, also providing the financing for reputable promoters locally.

Ski-Dek is worked on artificial slopes of revolving white Acrolon (synthetic) carpet which simulates both the optical and experiential sense of outdoor snow. The sport is envisioned as an all-year affair, with the arenas designed to operate at 65 degrees, winter or summer. A minimum height of 50 feet in the converted structure is required, plus at least 20,000 square feet and at least 10 of the revolving carpets, called "Deks." A guaranteed income to the Schines of \$85 weekly per Dek is part of the package deal. Each Dek costs about \$10,000 to install ready to operate.

G. David Schine, president of Schine Theatres, contemplates up to 1,000 centres within three years. They will be in existing theatres, closed nabe houses, bowling alleys, which might be reconverted, and in some newly built units.

Regarding the Buffalo trial, Schine said here, "We took an existing theatre and completely gutted it to open the first Ski-Dek." "The first public glimpse of this universal sport anywhere in the world was here in Boston tonight (16)."

(Unlike summer sports shows the winter sports exhibits have not done very well around the U.S. due to an absence of action for those who pay to come in. Ski-Dek is offered as an answer to the cry for interesting stunts alongside the (Continued on page 21)

Editor-Publisher  
**Edward Anthony**  
has a reminiscence of  
**One Child Star Who Developed Into A Sturdy Actress**  
\*\*\*  
another interesting feature in the upcoming  
**56th Anniversary Number**  
of  
**VARIETY**  
Plus other statistical and data-filled charts and articles.

## \$15 Annual Service Fee In Toronto As Par Expands Telemeter To 6,000 Homes

What may prove to be a major development toward resolving some of the initial economies of pay-tv is being advanced by Telemeter as a supplementary footnote to broadening the base of its current experimental Canadian operation by 1,000 homes, it's been learned. Now generally known is that Telemeter is about to inaugurate a new policy of a \$15 per annum service charge for all future subscribers to the company's feevee

system. The decision follows a poll taken among the residents in the Mimico-New Toronto section immediately adjacent to the suburb of Etobicoke. In expanding the Telemeter service, 1,000 homes in the Mimico area will be added, thus bring the Telemeter programming into 6,000 homes. Work on the cable extension starts shortly and is expected to be completed early in '62. Approximately 50% of those interviewed so far have signed contracts and put up the service fee money. The \$15 per year fee

## Kohlberg Seeks Columbia Depositions

Wants Terms With Five Competing Drive-Ins Revealed—'Navarone' Prime Ligation

### Greiver Sues Kohlberg

Chicago, Nov. 21. S. B. Greiver, Chi film distributor, last Thursday (16) filed suit in U.S. District Court for \$5,775 in booking fees allegedly owed him by Stanford Kohlberg, owner of a string of drive-ins. Suit covers period from May 1-Sept. 30, '61, and states that fees are owed for services to the following Kohlberg-owned ozoners: Starlite, Dunes, 53, Waukegan (Waukegan, Ill.), and the Bellevue (Peoria, Ill.).

By MORRY ROTH

Chicago, Nov. 21. Columbia Pictures Corp. prey A. Schneider, two other Columbia execs and Chi distributor S. B. Greiver have been served with notices requesting depositions describing all licensing agreements between them and five Chi area ozoners owned by Stanford Kohlberg. The depositions are in connection with a suit filed Oct. 25 by Kohlberg in the U.S. District Court charging Columbia with monopolistic practices, suppression of competition, restraint of trade, booking favoritism and price fixing.

Named in the suit as co-conspirators, along with Columbia, are Essaness Theatres, Loew's Theatres, Illinois Outdoor Amusement Co., and Balaban & Katz. Listed as recipients of the favoritism are the Sheridan Drive-In, 66 Drive-In, Bel Air Drive-In, Skyhl Drive-In, Sunset Drive-In, Oasis Drive-In, and the Double Drive-In.

Among other charges, Kohlberg's suit alleges that Columbia has enforced a price-fixing system under which drive-ins in the Chicago area have been required to charge designated minimum admission prices, and that Columbia refused to book pictures unless the minimum prices are observed. It also charges that Columbia favored theatres booked by Greiver by giving him A-week preference on certain films, by licensing to him on more favorable rental terms and by restricting the use of passes in Kohlberg's theatres when they were showing Columbia's pictures.

It also accuses Greiver of using the combined purchasing power of the theatres for which he buys and books to obtain more favorable film license terms than are available to Kohlberg's theatres and to induce Columbia to enforce the "restrictions, limitations and discriminations" described.

Traders opine that the suit has been building for several months, but that it was finally initiated by a dispute between Kohlberg and Columbia over the restriction of passes and alleged enforced minimum charges in regards to "Guns of Navarone."

## MATING-OF-BEASTS COPY RUNS IN FLUKE

Hollywood, Nov. 21. L.A. Times three-man censorship board of film ads objected last week to Paramount's copy for "Summer and Smoke." Rather than alter the wording, Par studio pub ad chief Herb Steinberg cut space from 200 inches to 14. Other papers willing to print copy in question.

Ad which Times deemed unfit for publication, however, appeared in its bulldog edition on the streets early last night (Mon.) reportedly result of paper failing to notify its own composing room of "kill" on previous insertion order. Ad show Laurence Harvey and Geraldine Page in horizontal position under Tennessee Williams quote. "Why do some women turn a beautiful thing into something no better than the mating of beasts?"

## Ray-Bronston Pair Anew; 'Mother Cabrini' Off

Hollywood, Nov. 21. Nicholas Ray, who directed "King of Kings" for Samuel Bronston, is associated with Bronston again on "55 Days At Peking," scudded to hit cameras in Spain next February. Director is here from Rome to ink two top male stars for leads, as well as complete a studio tieup for his own projected indie operations.

Ray has shelved plans for his biopic of Mother Cabrini, first American to be canonized a saint by Catholic church, to start off his program.

## Dixie Exhibs Set; Thompson's 15th

Atlanta, Nov. 21. Election of officers for the coming year by combined conventions of Alabama Theatre Assn., Motion Picture Theatre Owners and Operators of Georgia and Tennessee Theatre Owners Assn. saw J. H. (Tommy) Thompson, of Hawkinsville, elected president of the Georgia association for the 15th consecutive term. Thompson founded and organized the association and has served as its only president.

Re-elected to serve with him were O. C. Lam, Rome, executive vice president; Harold Spears, Fred G. Storey, John Stembler, Ray Edmondson, W. R. Boswell and Warren Newman, vice presidents; E. D. Martin, Columbus, treasurer; John Thompson, Gainesville, secretary; Willis Davis, Atlanta, secretary to the board of directors; and C. L. Patrick, Columbus, representative to the Theatre Owners of America.

Earle Hendren, of Erwin, was re-elected president of the Tennessee Theatre Owners; Richard Lightman, Memphis, was named first vice president; Mrs. Juanita Foree, Alcoa, second vice president; Morton Tune, Shellyville, executive secretary; Willis Davis, Atlanta, treasurer; and Robert Hosse, Atlanta, chairman of the board of directors.

Officers of the Alabama Theatres Assn. were elected at the TOA meeting in New Orleans last month and attended the tristate meeting here at the head of their delegation. They are Dan Davis, Florence, president; W. W. Hammond, Jr., Albertville, J. A. Jackson, Clanton, Eddie Watson, Montevallo, Roy Martin, Jr., Columbus, vice presidents; Tom Coleman, Jr., secretary-treasurer; R. M. Kennedy, Birmingham, TOA representative.

Some 400 delegates registered for the convention, which held its sessions at the Dinkler Plaza Hotel.

Principal addresses were by Martin Rackin, production chief of Paramount Pictures; John Stembler, president of Georgia Theatre Co., Atlanta, and newly elected president of Georgia Theatre Co., (Continued on page 21)









# CHURCHES BUY BOOTLEG FILMS

## Issues Before Actors Guild

[Race—Music Corp.—Residual Payments]

Hollywood, Nov. 21. At last week's annual meeting in Hollywood of the Screen Actors Guild it was revealed that there have been dickerings for some time with regard to "racial discrimination" in film production hiring practice. These were not itemized but were presumed to imply Negro victims. Exec secretary John L. Dales said that the Guild anticipated improvement soon in the situation.

Dales also reported that he expects the Guild will be able to announce a new agreement with talent agencies shortly. Reviewing the negotiations; he said that he believes the agreement with Music Corp. of America will benefit greatly all actors and the entire film industry. He predicted that J. C. Stein's organization, which is expected to divest itself of its agency biz, will become one of the largest producers of theatrical as well as tv films.

In another report, treasurer Frank Faylen stated that Guild wound up its fiscal year ended Oct. 31, 1961 in the black. Income totalled \$825,537, and expenses \$763,559. This brings Guild's total surplus to \$740,540.

Reporting on residuals from tv programs, prexy George Chandler stated Guild collected and distributed to members a total of 63,689 checks for an overall \$4,800,870.98. He also reported that a total of 5,119 members are now eligible for Guild's health and welfare benefits. Since Jan. 1, 1961, a total of \$354,486.86 has been paid on 1,390 claims by actors and their dependents.

## Inside Stuff—Pictures

Samuel Bronston's "King of Kings" was manhandled when opening at the London Coliseum by Donald Zec of the Daily Mirror and Leonard Mosley of the Daily Express.

Quentin Crewe, the Daily Mail's film critic paid tribute to the brilliant photography and wonderful direction, but observed: "Commercial Hollywood knows better than the Son of God. Once again they have given us the blood and the fury which they deem essential to success."

Most favorable notice Paul Dehn's Daily Herald review which merited the headline "Christ' film deserves our gratitude." Though starting off by commenting that once more the earliest Christians have been thrown to the MGM lion, Dehn followed with this observation "Nothing will dissuade me from treating gently and respectfully the sensitive director [Nicholas Ray] taken author. (Phillip Yordan) and dedicated cast, who have for once taken ceremonial care to produce a biblical movie, which does not travesty the book of the film." He thought "King of Kings" succeeded better than any film since "Ben-Hur."

The London Evening News, which is serializing "King of Kings," carried its review on Tuesday evening under the latest episode, and critic Felix Barker admitted he had lived with it too much to be able to be entirely objective. He described it as a cautious film, determined not to offend. "While, therefore, it is suitable for practically everybody, it pays an obvious penalty."

Reference to Indiana exhib leader Trueman Rembusch at the recent TOA conclave erratum in stating his tab for attending the New Orleans meet was picked up by the exhib body. Rembusch and Confrere Dick Lochry, whose Hoosier Allied unit is being wooed by TOA, paid their own expenses en toto.

Paramount suit against Dino DeLaurentis, in which the company is demanding \$290,000 allegedly borrowed by producer DeLaurentis, has the change is diversity of citizenship, DeLaurentis being a native of been shifted from N.Y. Supreme Court to Federal Court. Reason for Italy.

## Ohio Exhibitor To Trial Again Re 'Obscene' Pix

Oakwood, O., Nov. 21. Refused a change of venue, Edward M. Eads, 31, manager of the only theatre in this community adjoining Dayton, went to trial yesterday (20) for showing the allegedly obscene film, "The Immoral Mr. Teas," in the Far Hills Art Theatre.

Eads last week was fined \$2,500 and sentenced to six months in the workhouse for exhibiting the film, "The Sins of Youth," also under the obscenity law. This case is being appealed. Counsel for Eads claimed that Eads could not receive an impartial and fair trial in Oakwood because of widespread publicity and religious prejudice, making picking of a jury difficult.

Judge Fredrich W. Howell of Oakwood Municipal Court, who had sentenced Eads in the earlier case, overruled a motion for a change of venue. In other cases also pending before the court, obscenity of the films, "Twilight Girls," "Fast Set" and "Love Is My Profession," will also be decided.

Flanagan Farewelled San Francisco, Nov. 21. Joseph W. Flanagan, for 50 years a film salesman, was honored on his retirement by Luncheon at San Francisco Variety Club. Flanagan was with 20th-Fox.

## 16-MILLIMETER PIRATES' MEDIUM

The "bootlegging" of 16mm prints of major company product has become a serious problem, representing a "substantial" loss of revenue to the distributors, a top New York exec reported last week. The exec was reluctant to discuss the situation in too great a detail for fear of "scaring off" a couple of the more obvious of the bootleggers, against whom cases are now being prepared.

Whether or not there has actually been an increase in this activity in recent years, the exec said, is hard to tell. "It may be that now we are just more aware of the problem." He estimates there are "at least" between 150 and 200 such prints now making the rounds, being sold to unsuspecting church groups, YMCA's, fraternal orders, camps, schools, hotels, bars, and other such renters of small gauge entertainment. The figure he gave included only major company product of recent vintage.

How do the prints get into this illegal distribution channel? Mostly via thefts from regional exchanges, sometimes via thefts from tv. Stations are now maintaining bigger and bigger feature film libraries. Occasionally, too, they are booked from a legitimate distributor by an outfit with a phony name. Others disappear from Army or Navy film depots. Those from the latter point of origination are usually the most easy to spot, since they often are 16mm versions of pix which have not yet been released in 16mm to regular commercial channels.

To give an idea of how much revenue is being lost through these subrosa operations, the exec said it would not be unusual for one illegal distributor to hand over total rentals of between \$7,000 and \$9,000 a year to his "major" distributor, that is, after taking out his own expenses. Multiply that a hundred times and you have a tidy sum of money which isn't finding its way to its rightful home.

Who are the culprits? Most of them are derby hat operators, but some undoubtedly must be legitimate guys who supplement their income by handling the bootleg stuff which represents, after all, pure profit.

## Follow the Population Explosion Near L.A.

Los Angeles, Nov. 21. Pacific Drive-In Theatres, in a move to keep up with the population explosion in Orange County, 20 miles from L.A., will build a 1,500-car zooper in Buena Park. New project, chain's sixth drive-in in that county, will occupy a 20-acre site adjacent to Disneyland. Circuit also operates the Orange, Paulo, Harbor Blvd., Hi Way 39 and Anaheim drive-ins. Additionally, it runs a hardtop in nearby city of Santa Ana, only a few miles from the outdoorers.

## 'Spartacus' for Mexico City at 64c

Despite earlier reports that negotiations had been completed for Metro's 70m "Ben-Hur" to be shown in Mexico City at a precedential hike over the state-controlled 32c price ceiling, Universal revealed this week that it has signed a deal for the exhibition of 70m "Spartacus" south-of-the-border at an admission price of eight pesos (84c).

U's veep and foreign general manager Americo Aboaf says that this is "the first eight-peso admission price" to be secured in Mexico City. He also says that "Spartacus" will be the first 70m pic to be shown in the Mex capitol. Pic will open in January at the new 2,000-seat Diana Theatre, now being equipped for the big gauge presentation.

U's contract with the theatre owner, the Operadora de Teatros circuit, also for further exhibition of "Spartacus" in 70m at advanced prices in keys throughout the country as soon as theatres can be equipped.

Mexico's 32c price ceiling on first runs has long been the bane of U.S. distributors, all of whom have—until now—refused to authorize release of big gauge pic at the currate prices. Interestingly enough, all efforts to secure a price hike have been unavailing, until the government itself, which has been holding the lid on prices, got into the exhibition act early this year via the acquisition of a privately held circuit (now Operadora),

## Hard Ducat Houses in Loop Shrink; Situation for 1962 Very Constricted

### Ballyhoo Casualty

Detroit, Nov. 21. A fullsize mock-up of the X-15 was due in Detroit as part of the UA ballyhoo for the film of the same name but, because of its size, it was damaged when the truck bearing it was trying to negotiate an underpass, and it had to be de-toured to the Dayton Air Base for repair. UA's Detroit man, Howard Pearl, wired the homeoffice: "One of our aircraft is missing."

## Indiana Allied 'Not Yet' for TOA; Rap Taboo Words

Indianapolis, Nov. 21. Allied Theatre Owners talked action on proposal to join Theatre Owners of America at state convention here Nov. 15, but left door open for later acceptance of bid from this national group.

Allied membership expressed interest after hearing report from its president Richard T. Lochry and director Trueman T. Rembusch, who attended TOA convention in New Orleans last month, but voted delay "until other business before the organization can be resolved and completed."

Lochry was instructed to write TOA explaining situation and asking that invitation be kept alive.

Lochry was reelected Indiana president; Arthur Clark of Bloomington vice president and Rex A. Carr of Indianapolis, treasurer. Ann Craft continues as secretary.

Chief resolution passed opposed "use of objectionable themes, the practice of exploiting them under guise of motion picture entertainment, and the excessive use of profanity and other dialogue composed of words and phrases which are in poor taste" and called for more family pictures.

It also commended Columbia Pictures for cooperation in starting "Hoosier Plan" of saturation bookings with 70 dates in state for "Devil at 4 O'Clock" during Nov. 1-20 period.

Glenn Norris, general sales manager of 20th-Fox, addressed meeting at Marott Hotel on industry problems. "Trial and error are part of our lot," Norris said. "This makes all the more important the need for cooperation."

Rembusch, reporting for the Indiana committee on enforcement of motion picture decrees, said "the committee's long-term position that road show pictures and exclusive runs violated not only the motion picture decrees but the Sherman Anti-Trust Act has been vindicated."

Chicago, Nov. 21. A critical shortage of picture houses for hardticket presentations is shaping up in Chicago for the next twelvemonth period or longer. There are eight potentially roadshowable films that should be heading here in the next year, and only one theatre—McVickers—appears available.

McVickers, currently owing \$38,000 in back rent and reportedly in danger of losing its lease, can expect to find itself the object of some ardent wooing by distributors of the intended reserved seat pic. Ironically, the theatre has been in financial trouble for nearly a year because of a scarcity of b.o.-worthy hardticketers.

The no-vacancy problem is a result of the tie-up of the other three houses that are two-a-day showplaces. The Palace, although currently doing only fair with Cinerama reissues, will more than likely get Metro-Cinerama's "How the West Was Won" and "Wonderful World of Brothers Grimm." Theatre is already equipped with Cinerama projectors, and owner Arthur Wirtz says that he has an understanding with Cinerama for first call on their releases.

There's also no room at the inn in the two Michael Todd houses—the Todd and Cinestage. "El Cid" opens Dec. 21 at the Cinestage, and traders expect "West Side Story" to cut short the so far only-moderately successful run of "King of Kings" at the Todd some time after the first of the year.

This leaves McVickers as the only house for the following pictures, all of which are at least being considered for big ones: "Barabara," "Boccaccio 70," "Mutiny on the Bounty," "Judgment at Nuremberg," "Lawrence of Arabia," "Music Man" and Cleopatra.

Reserved seat potential is slim for the remaining downtown de-luxers. Balaban & Katz prexy David Wallerstein is on record as generally against hardticketed pictures and specifically in his theatres, thus eliminating the four downtown B&K houses from contention. The Essaness-operated Woods Theatre has been on a 24-hour-a-day policy and is generally not considered suitable for hardticket showings. Unlikely, but still possible, as a reserved seat theatre is the independent Oriental Theatre. However, its huge seating capacity (3,400) reduces its practicality for hardticket fare.

Local distributor opinion is that the big-budget pictures will necessarily have to play here on the grind, but probably on an advanced-price basis. This is a solution that doesn't promise to satisfy either the distributors of the pictures or the customers. Distributors here say that a grind first-run tends to downgrade films suitable for roadshowing. Also, traders generally feel that the current \$1.80 Main Stem is about as much as the traffic will bear—customers will pay the \$2.75-\$3.50 top for reserved seats, but not for a continuous showing.

## HARRY SLEY'S NEW TRY; HIRES HOFFA ATTY.

Philadelphia, Nov. 21. Edward Bennett Williams, known as counsel for Teamsters Union head James B. Hoffa, has been retained as general counsel by Harry Sley for his Viking and Locust Theatre suits against the major film distributors and local exhibitors.

Associated with the Washington law firm of Williams & Stein, he will reopen Viking's multimillion dollar antitrust action against the majors and three local circuits—Stanley Warner, William Goldman Theatres and National Theatres.

Williams will be associated with the Philadelphia law firm of Drinker, Biddle & Reath, which handled the initial suit, thrown out in U.S. District Court last Spring. Suit was the longest and costliest civil action in local court annals. Louis Nizer successfully defended.

## REASON FOR MUSICALS: VIDEO UNABLE TO VIE

Hollywood, Nov. 21. A revival of musical films by the motion picture industry is urged by producer-director-star Dick Powell, who points to them as the sort of show tv can't touch. "Television can't do musicals because they're too expensive," said Powell, president of Four Star Television, and with a producer-director commitment for a film at 20th-Fox.

The veteran avowed the pic industry could combat competition only by being more selective in the type of product it makes, and he pointed to Walt Disney as an example of this selectivity in films.

Profound changes are taking place in the film industry, and the low-budgeter is doomed, he opined. The majors will be forced to merge their distribution facilities as one step to effect economies to meet the changing times, he predicted.

## Okay to Buy Carberry When Selling Bristol

A N. Y. Federal Court order last week gives Stanley Warner the greenlight to acquire the Carberry Theatre in Bristol, Conn. Terms of the order, however, prevent operation of the house until the circuit divests its Bristol Theatre, which is earmarked for takeover by a redevelopment outfit.

In the event the Bristol hasn't been shuttered by December, 1963, chain must then relinquish the Carberry.

# "THE COMANCHEROS" TOPS "NORTH TO ALASKA" ALL AROUND THE COUNTRY!

PHILADELPHIA, Stanton • CHICAGO, Oriental • PITTSBURGH, Gateway  
SAN FRANCISCO, Fox • ALBANY, Strand • MILWAUKEE, Wisconsin  
RICHMOND, Byrd & State • ERIE, Plaza • DETROIT, Fox  
NEW YORK, Paramount (3rd Week)  
LOS ANGELES, Multiple Theatre Break  
TORONTO, Imperial • SANDIEGO,  
Cabrillo, Rancho Drive-In, Harbor  
Drive-In, Tu Vu Drive-In



20th Century-Fox  
**JOHN WAYNE**  
**THE COMANCHEROS**



STUART INA NEHEMIAH LEE  
**WHITMAN · BALIN · PERSOFF · MARVIN**

PRODUCED BY GEORGE SHERMAN DIRECTED BY MICHAEL CURTIZ SCREENPLAY BY JAMES EDWARD GRANT and CLAIR HUFFAKER Based on the novel by PAULL WELLMAN CINEMASCOPE COLOR by DE LUXE

"THE COMANCHEROS" and 20th Are On The Move!





the  
greatest

# Season's Greetings

TRAILER

we've ever produced

stars...



**SHARI LEWIS**

...and  
**LAMB  
CHOP**  
...that's  
me!

Star of NBC Network  
"Shari Lewis Show!"

More than 16 million  
viewers — weekly!

Winner of 1960  
"Peabody Award!"

In gorgeous  
DeLuxe COLOR

HT-61-1A **\$15<sup>95</sup>**

with MERCHANT GREETING  
HT-61-2A **\$18<sup>45</sup>**

BLACK & WHITE

HT-61-1B **\$9<sup>95</sup>**

with MERCHANT GREETING  
HT-61-2B **\$12<sup>45</sup>**

Never before have we been able to offer exhibitors a SEASON'S GREETINGS TRAILER so packed with "values"!

The nationally-acclaimed talents and personality of SHARI LEWIS...and her little friend, LAMB CHOP!...the warmth and entertainment of their appealing repartee...as they extend your Season's Greetings to your patrons!...The BLOCKBUSTER value of a star known to millions...in a cute, heart-warming production...filmed in gorgeous COLOR...and bubbling with Holiday Cheer!

And there's also an *extended* version of this wonderful trailer...with SHARI and LAMB CHOP adding MERCHANTS' GREETINGS...to precede your profit-making *Merchant Greeting Ads!*

It's the biggest contribution to your Holiday Showmanship since the advent of *St. Nick*...and it's already available at your National Screen Exchange! Order it TODAY!







THE BOSTON HERALD, TUESDAY, NOV. 14, 1961



## This Man Durante . . .

SOMETIMES THERE ARE MOMENTS too much to bear, when all your grace, all your gratitude for bygone glee, are suddenly caught up in a gasp of gladness, with the heart all of a sudden stopped beating, the throat dry, and the eyes brimming with unshed tears of simple thanks, with the memory of a past pleasure making a millenium of a moment—the moment, perhaps, of emerging from the long dark tunnel into the blaze of banners and all the bright beauty of the Yale Bowl on the



dedicated day of the Harvard game; maybe the moment of awakening in the sugarplum sweetness of Christmas morning to the sight of falling snow; maybe the moment of coming upon the opening lines of "Appointment in Samarra" and knowing beyond all doubt that in the whole wide world there are no two happier people than Lute and Irma Fliegler of Gibbsville, Pa. Thus, the moment too much to bear, with the catch in the throat and the weakness in the knees' and, always, the little gasp of delight.

★ ★ ★  
**THE MOMENT** when the band in Blinstrub's hits "You Gotta Start Off Each Day with a Song," with, in that tiny little moment, that miraculous moment, the surge of the music sweeping you up and carrying you back across the years and all their midnights, back to the enchanted evening when you first saw him, this man in the battered felt hat, his chin thrust forward to buffet all the slings and arrows of all the outrageous fortune that is forever being visited upon him; this much put-upon man with the splay-footed stance and the shoulders sunken under the woeful weight of all the indignities he has had to endure from all the mocking musicians in all the cabarets and through all their curfews; this man and

the stride and the strut of him; this man of umbrage and Umbriago; this darling of a man named Jimmy Durante, who, in this moment too much to bear, assures you, by his mere presence, that God's in His Heaven and as for the world, things could not be better, not possibly.

★ ★ ★  
**IF IT STRIKES YOU** as unseemly that I carry on like this, that I gush, that I blabber over a mere man, and a man who is but a cabaret cutup at that—well, I ask your indulgence, and on your account as well as on mine. For it is, after all, only my desire to make you feel as I do that brings on my blabbering. For never do I feel so clean, so exalted, so much at peace with the world, which seems a wonderful world indeed, as when I see Durante. And it will be that way always, in remembrance as well as in reality. Always, as long as I live, I will remember the blare of the brass and be caught up in the crescendos swelling and still swelling and the high dudgeon of Durante's "Lemme hear the band!" Always I will see him, frantic and frustrated, pacing back and forth against the rise and fall of all the songs out of all the years.

And always it will be something more than mortal man can bear—the creased face, the arch smile, the horripilated eyebrows, the gaiety and the gravity—and, always and forever, the image of sweetness. No matter the grabbing the sheet music and flinging it in the face of Jack Roth; no matter the ogling the girls and somehow never to them being but a big brother—no matter any of that—though, of course, great, great matter all of that, including the "Bill Bailey, Won't You Please Come Home," with Eddie Jackson doing the strut, which is the greatest, the choicest, the choicest, the most fashionable, the most dapper, the most wonderful walk in the world; and the suavity of Sonny King; and, naturally, the peril of the piano tops—Yes, all of that, every minute of it, matters much.

★ ★ ★  
**BUT, WHAT MATTERS MOST**, of course, is Durante, who seems to have been with us always, down all the years from Coney Island and Clayton Jackson, and Durante to movies at Metro and radio and television and the Copacabana and Blinstrub's, through all the passions of Prohibition and the respectability of Repeal, on all the midnights merry—and never anything but the image of sweetness. Never has there been anyone quite so wonderful, and may God bless and keep him—and, thereby, bless and keep all of us as well.



## Little Messages To Film Producers

# 'IMAGE' AS IN IMAGINATION

- Used to be that if you questioned a man's basic character or origins he would react in an emotionally uncomplicated way by giving you a pow in the kisser. This was before Freud and public relations. Nowadays the guy may go into a deep depression, worrying about his "Image".
- Most of us adults have ripened into maturity never knowing that "Image" was something more than the feedback from a looking glass. We now know that "Image" is not just what the fates or the tailor did for you. It is the sum, the measure, the net of what people think of you. In brief, it is your prestige.
- A film producer's prestige naturally relates to the quality of his pictures. Even so, he cannot neglect the engineering of impressions upon which, in the end, the "Image" is also based. In short, a film producer is ill-advised to suppose that the distributor's publicity department insures or keeps updated the impressions people hold concerning his talent and achievements.
- And the snapper: Impressions Are Rooted in the Film Trade Itself. Hence, Imagination is called for in projecting your "Image". The Ideal Screen for the canny showmen remains

# VARIETY







# A TV BILL OF PAARTICULARS

## What Does a NAB Prexy Watch?

Minneapolis, Nov. 21.  
Interviewed here, NAB prexy LeRoy Collins said he doesn't like tv's cartoons and doesn't watch them. He only watches video about an hour a day, or maybe an hour and a half, on the average. He doesn't have the time for more.  
"I start in the morning looking at newscasts," he said. "After work I tune in on the newscasts again. On radio I listen to good music and news."

"There's nothing I look forward to more than a ball game over the weekend. And I usually look at the interview programs on Sunday afternoons. I like the documentaries. I like good drama and occasionally a good, fast-moving adventure drama."

Asked if he has found any favorite new series this season, he told Minneapolis Tribune's Will Jones: "Yes, but I'd better not say anything about them because of the competition. If I said 'Ben Casey' I'm afraid 'Dr. Kildare' would be offended."

Addressing 200 broadcasting industry members here at the seventh of a series of eight NAB fall conferences, Collins declared that the key to television and radio programming improvement can be found within the broadcasting industry itself.

He told the gathering that he feels there should be little reliance on government initiative and that federal regulation should be kept at a minimum.

Collins asserted that there's no need for the industry to panic at FCC's changing policies under its new chairman, Newton Minow. However, he pointed out, that improved programming must be the goal of the broadcasters themselves if they're to head off governmental control while striving to serve the public interest.

## Gulf's \$3,000,000 in Expansion Of NBC News Specials; Chet in Shift

Gulf Oil has renewed for another calendar year of NBC-TV's "Instant News Specials," but the same sponsor has decided to definitely drop its bankrolling of the regular Friday night half-hour Frank McGee's "Here & Now."

However, in dropping McGee, Gulf is now in the process of increasing its purchase of NBC News specials by 50%. In this current year, Gulf is spending early \$2,000,000, which means that the 1962 tab will run the company more like \$3,000,000.

The Gulf changes begin in February. Sponsor leaves McGee soon after the first of the year. Then the Friday, 10:30-11 p.m. slot will go to Chet Huntley's stanza, now seen Sunday afternoons at 5:30 p.m. With "Huntley Reporting" taking over vice McGee, Bob Abernathy's teenage news stanza will move into Huntley's present Sunday slot, also during the first week in February. (Abernathy's program is now seen Saturday's at noon, but the web wants to give the kiddid angle wider exposure on Sundays.)

In the case of McGee, Gulf's far from finished with his services; the newscaster will continue fronting the "Instant Specials," including the proposed additional 50%. McGee's Friday night ratings weren't high enough to satisfy Gulf.

## Vieracker Going Int'l for ABC-TV

Chicago, Nov. 21.  
Matt Vieracker, general manager of WBKB since the merger of American Broadcasting Co. with Paramount Theatres back in 1953, is leaving the ABC & Co next week to join the network's International Division. His immediate assignment will be to act as ABC adviser to the newest affiliate in the web's Central American tv network, a station in Panama City owned by Televisora Nacional, S.A.

It's understood Vieracker had requested the transfer because he has of late developed an international outlook. ABC had sent him to Venezuela last year for a short period, and a few months ago he made a trip to West Germany on his own hook. A bachelor, he's able to give in to his late-born yen for world-hopping.

Vieracker has been known as WBKB's "money man," its accountant-expert. He had come to the station in 1947 as a comptroller, when the station was the independent Balaban & Katz (Theatres) outlet, prior to the merger. His previous experience had been with Price-Waterhouse. In recent years he had doubled as WBKB's sales manager.

## WHO GETS NBC LATE NITE SLOT?

By GEORGE ROSEN

The "who's-gonna-succeed Jack Paar" speculation is building up with a momentum usually reserved for a UN debate on a new Secretary General. Such is the nature of this crazy, mixed-up facet of show biz. All things being equal, if the world at large isn't inclined to give a hoot over the consequences of Paar's departure from the late-late program grind, the fact remains the issue is of immediate concern to NBC and its affiliates.

In fact some \$12,000,000 worth of concern—that, give or take a couple of million, being the annual gross take from sponsorship revenue on the cross-the-board network entry. (And this is quite apart from the sum total of several millions accruing to the affiliate stations on revenue from local cut-ins and adjacencies.)

Meanwhile the hoop-de-do over the finding of a personality who can fill Paar's shoes is assuming almost national contest proportions. If, as is possible, NBC is reserving the announcement as something to spring on its affiliates as the "hot copy" at the annual convention in Hollywood next month, it's a gimmick calculated to invite Page One headlines (such being the journalistic hand-springs the word Paar conjures up).

NBC at this point isn't venturing any guesses as to who the possible successor will be, although it's known a variety of names have been tentatively tossed into the hopper. Paar himself has made some casual on-the-air references which could suggest his own candidate might be Bob Newhart (now holding down his own half-hour NBC-TV show). The possibility of Steve Allen returning to the late-late slot (which he occupied not long before Paar came) has been raised. Also the name of Johnny Carson has been advanced. Actually NBC says "we've got a hundred names... pretty soon we'll be ready to make a decision."

Whoever and wherever he is, NBC commits itself to only one thing—there will definitely be a continuance of the live show formula (as opposed to stations recapturing the time for slotting of feature pix). Thanks to the success of the Paar show, it helped cement a lot of affiliate relations in the past, and NBC's determined to keep matters that way.

Actually NBC will be the first to admit that all the masterminding or blueprinting in the world won't pre-guarantee future success of the 11:30 to 1 a.m. showcase. After several fruitless attempts at experimenting with different live formats, including the Steve Allen late nighter, no one was more surprised than the NBC brass at the resounding click of the Paar entry. The peculiar chemistry that makes Paar and his show what they are had turned the trick.

Paar wants out because he thinks he works too hard. But what he's going into—a weekly 60-minute show stacked up against prime time competition requiring careful planning and execution—could be murder, compared with the free-wheeling, ad lib nature of late late tv'ing. But that's what he wants, and NBC's determined to keep him happy.

## Cinader's Skelton Slot

Hollywood, Nov. 21.  
Robert A. Cinader, onetime program vep for California National Productions and telefilm vet, was made vep and general manager of Red Skelton Enterprises.

At the same time prexy actor Skelton made Rupert Goodspeed manager of Skelton Studios. Goodspeed will also remain director of technical operations.

## TV Advertisers Want In Earlier & Earlier; Looks Like Feb. Wrapup For '62-'63 Network Commitments

### Here We Go Again

Hollywood, Nov. 21.  
Jack Paar almost took another walk off his NBC-TV show last Monday night—almost. He didn't like the idea of the web's censors editing the tape for the longest delay and let off just enough steam to show that he was mad. He probably didn't have on his walking shoes so he listened to reason and stormed off in a huff.

What the web's blue pencilers deleted on the repeat was a crack guesstar Red Skelton made about England's "three queens." Even on the live show going east he backed off from the Skelton quip, realizing that it was in bad taste. But he just doesn't like to have his shows tampered with.

Skelton used the guest spot to let off a little steam of his own. He said on the air he was writing a book to tell how \$15,000,000 was stolen from him by men associated with his enterprises. "And," he added, "I will name names."

## Look For a Flock Of TV Spinoffs To Ease Pilot Losses

Hollywood, Nov. 21.  
The spinoff of telepix pilots in going series, a common practice in Hollywood lately in an attempt to minimize the industry's annual pilot losses, is gaining new impetus this season. It's because there are four network anthologies this year, and anthology series are the ideal presentation for such spinoffs, having different casts and stories each week.

Execs like the spinoff because they are well aware that only 10-12% of the industry's pilots will sell, and this is the only way found yet to reduce the loss involved in the making of pilots. Four Star Television Pres. Dick Powell, for example, says "I would never gamble on an hourlong pilot, without a network association, or as a spinoff. It's too great a risk."

So spinoffs will be seen this semester on "The Dick Powell Show," "Alcoa Premiere," "GE Theater," "Bus Stop," all anthologies, and "The Donna Reed Show" and "Young Dr. Kildare," among others. "The Andy Griffith Show" was originally a spinoff on "The Danny Thomas Show," and "The Untouchables" stemmed from a spinoff on the old "Desilu Playhouse."

## MADIGAN EXITS NBC TO JOIN PINKHAM

Tom Madigan is anking NBC-TV as manager of nighttime programming to become assistant to Ted Bates radio-tv topper Dick Pinkham.

Madigan will be filling the ad agency post originally held under Pinkham (himself a former NBC-TV'er) by John Calley, who went over some months ago to Filmways as an executive. Madigan, No. 2 man to Joe Cunneff, NBC-TV director of nighttime programming.

Bill Templeton, who first replaced Calley at Bates, is staying with the agency as head of Colgate-sponsored programming.

Not so long ago, advertiser interest in new fall shows began perking in late May and June, but the starting gun for the 1962-63 season looks as if it will go off in February next year. It'll be the earliest kickoff ever for the buying season which has been creeping steadily forward for the past half decade.

The top advertisers, who give the signal for the season's start, are already showing signs of jockeying for top position in the '62-'63 programming sweepstakes. And when Proctor & Gamble, Lever Bros., Colgate, etc., begin making their bids, the race will really be on.

Nothing, of course, could make the three television networks happier. Whereas economic recession clipped advertiser coin for the fourth quarter of this year, the rosy economic outlook for next year is among the prime factors in the anticipated scramble for early 1962-'63 programming commitments.

Another key element in the optimistic outlook is the entry of small advertisers into the network picture. A large roster of brand names, which were virtually unknown a couple of years ago, are now also competing for nighttime slots, thus increasing the pressure to solidify the network buys before the counters are swept clean.

The general buoyancy is supported by the upsurge of 1962 first quarter sales. Once again, the time buys are being made by a broad sweep of advertisers riding a prosperity cycle. As for this year's fourth quarter biz, it too finally shaped up as "satisfactory," even if not SRO.

## CBS-TV Projecting 5 Pilots for '62-'63

Hollywood, Nov. 21.  
A quintet of pilot projects has been launched for the 1962-63 season by CBS-TV.

They are "Young Man in a Hurry," 60-min. comedy-human drama to be filmed at Paramount studios and in Phoenix, with Frank Pittman and Andy White as producers; "Call to Danger," half-hour suspenser starring Lloyd Nolan, being produced by Perry Lafferty at MGM; "Little Amy," comedy starring Debbie McGowan, produced by George Cahlan at MGM; "Zelda," comedy starring Sheila James and produced by Max Shulman, already finished; "True," 60-min. anthology series based on stories taken from True mag, with Jack Webb as host and star of some segments, and Mike Meshekoff as producer. This pilot rolls in two weeks at Republic studios.

## Talent Associates-Par Senses a Trend, Moves In Half-Hr. Direction

Hollywood, Nov. 21  
Sensing a trend back to half-hour shows next season, Talent Associates-Paramount will have several in the hopper for piloting. First to go be an audience participation show to be emceed by Jim Backus. Producer will be Al Freedman from the creation of Carl Reiner and Mack David. It will be live or tape. It will mark the first time that TA-P departed from the longer form of dramatic shows for tv.

Al Levy, partnered with David Susskind in TA-P, is due back Monday from the east where next season's output is now under discussion. Deal is being negotiated with a major network for the Harry Truman story, in which the ex-president will serve as narrator.

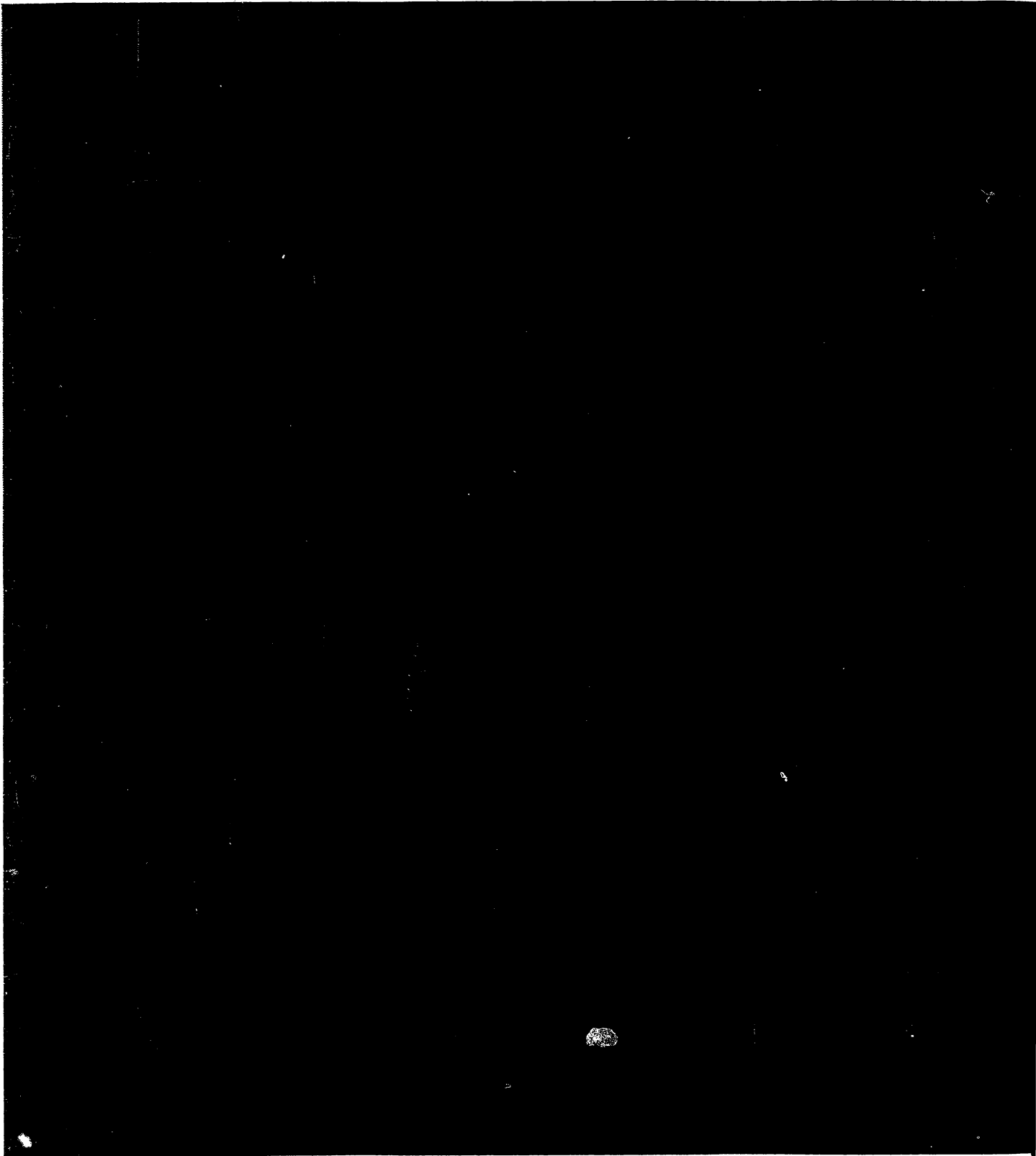












**What do you have to be to really sell them?**



## Ernest.

Saleswise, the importance of being Ernie has been amply documented by his success with his one sponsor over the past four years.

What's special about Ernie is, of course, his warm, natural naturalness, his unaffected affection for people. A selling talent, in total, that makes him totally, devastatingly, pea-pickin' perfect for daytime viewing.

Now that he's bringing all this specialness to ABC-TV Daytime, come April 2nd, we're being pretty special about the selling company he'll keep...keeping it confined to a limited number of sponsors. Three (Lever, Bristol-Myers, J & J) have already signed.

The remaining availabilities should not long remain available.

## The Tennessee Ernie Ford Show on ABC Television-Daytime

VARIETY ARB FEATURE FILM CHART

VARIETY-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots complete with nighttime pix periods for designation as the top feature slot of the day.

'10 Commandments'

Continued from page 2

Monthly as arranging a recent special section of Zionism which totally excluded the contrary opinions. Borrowing from his own religious background Berger framed his own '10 Commandments' for media professing to maintain the American spirit of fair, balanced presentation without which, he stated, the so-called free forum of ideas is a meaningless slogan.

- 1. Thou shalt keep open all channels of communication for conflicting and dissenting views in order to strengthen the moral character of our free society.
2. Thou shalt have no other gods except our readers, listeners and viewers who shalt be kept informed of all sides of current issues.
3. Thou shalt not deal treacherously with thy readers, listeners and viewers by accepting favors, paid-in-full junkets, or plus dinners in exchange for favorable reporting of special interests...

MCA-Par

Continued from page 1

lent on leasing rights to the product for a limited time, perhaps a few years, and then recouping these rights.

Company has turned over to its distribution execs the entire list of films in the vaults. The sales officials are under instruction to determine which of the pictures can stand up as theatrical reissue material and these will be held back from tv for the time being.

All other pic outfits consider their backlogs like so much money in the bank via tv. of course. But it was expected that Par would hold out, preferring instead to hold the product for home toll tv—specifically as programming to go hard on hand with new material on its International Telemeter system.

The present maneuvers ancient convention tv has important trade secrets. Observers believe that Par's strategy can be a combination of the best of both worlds. And Par is receiving this combination thanks to participation in the best from regular video.

Moreover, a few years hence Par will have recouped rights to the profitable, low budget and will have come on hand for Telemeter. The pay-box customers obviously will not be a market for films which they do have seen offered for free. But this is a consideration for the future. The money to be gotten now is through the standard channels.

Pittsburgh • STATIONS: KDKA, WTAE, WIIC • SURVEY DATES: SEPT. 8 - SEPT 28, 1961

KDKA Average Rating: 8 Average Share: 42

MONDAYS 5:00-6:30

Program: EARLY SHOW

- Sept. 11 'OBJECTIVE BURMA' (part 1) Errol Flynn, George Tobias 1945, Warner Bros., UAA, Repeat
Sept. 18 'CAPTAINS OF THE CLOUDS' James Cagney, Dennis Morgan 1942, Warner Bros., UAA, Repeat
Sept. 25 'GENTLEMEN JIM' Errol Flynn, Alexis Smith 1942, Warner Bros., UAA, Repeat

KDKA Average Rating: 7 Average Share: 37

TUESDAYS 5:00-6:30

Program: EARLY SHOW

- Sept. 12 'OBJECTIVE BURMA' (part II) Errol Flynn, George Tobias 1945, Warner Bros., UAA, Repeat
Sept. 19 'GOLD IS WHERE YOU FIND IT' George Brent, Claude Rains 1938, Warner Bros., UAA, Repeat
Sept. 26 'BLACK FURY' Paul Muni, William Gargan 1935, Warner Bros., UAA, Repeat

KDKA Average Rating: 6 Average Share: 35

WEDNESDAYS 5:00-6:30

Program: EARLY SHOW

- Sept. 13 'YOU'RE IN THE ARMY NOW' Phil Silvers, Jimmy Durante 1941 Warner Bros., UAA, Repeat
Sept. 20 'A DISPATCH FROM REUTHERS' E. G. Robinson, Edna Best 1940 Warner Bros., UAA, Repeat
Sept. 27 'CEILING ZERO' James Cagney, Pat O'Brien 1936, Warner Bros., UAA, Repeat

KDKA Average Rating: 8 Average Share: 36

THURSDAYS 5:00-6:30

Program: EARLY SHOW

- Sept. 14 'HELLS KITCHEN' Ronald Regan, Dead End Kids 1939, Warner Bros., UAA, Repeat
Sept. 21 'HERE COMES THE NAVY' James Cagney, Pat O'Brien 1944, Warner Bros., UAA, Repeat
Sept. 28 'CAPTAIN BLOOD' Errol Flynn, Olivia DeHavilland 1935, Warner Bros., UAA, Repeat

WTAE Average Rating: 13 Average Share: 45

FRIDAYS 11:15-1:00

Program: MOVIE THEATRE

- Sept. 8 'TRACK OF THE CAT' Robert Mitchum, Tab Hunter 1954, Warners, Seven Arts, 1st Run
Sept. 15 'KEEP YOUR POWDER DRY' Lana Turner, Lorraine Day 1945, MGM, MGM-TV, 1st Run
Sept. 22 'ARIZONA' William Holden, Jean Arthur 1940, Columbia, Screen Gems, 1st Run

WIIC Average Rating: 13 Average Share: 21

SATURDAYS 9:30-11:00

Program: SATURDAY NIGHT MOVIES

- Sept. 9 'LIFEBOAT' Tallulah Bankhead, William Bendix 1944 20th Fox, NTA, Repeat
Sept. 16 'THE SNAKE PIT' Olivia DeHavilland, Mark Stevens 1949, 20th Fox, NTA, Repeat
Sept. 23 'HOW TO MARRY A MILLIONAIRE' Bette Grable, Laurence Bacall, Marilyn Monroe 1953, 20th Fox, Network

WTAE Average Rating: 6 Average Share: 33

SUNDAYS 11:15-12:45

Program: MLLION \$ MOVIES

- Sept. 10 'IT'S A WONDERFUL WORLD' Claudette Colbert, James Stewart 1959, MGM, MGM-TV, 1st Run
Sept. 17 'THE RED MENACE' Robert Rockwell, Hanne Axman 1949, Republic, HTS, 1st Run
Sept. 24 'SPIN A DARK WEB' Faith Domerque, Lee Patterson 1956, Columbia, Screen Gems, 1st Run

COMPETITION

Table with 2 columns: PROGRAM, STATION & AVG. RATING. Includes Shannons Adven, Paul (WTAE, 3), Popeye (WIIC, 8), ABC News, Shannon (WTAE, 3).

COMPETITION

Table with 2 columns: PROGRAM, STATION & AVG. RATING. Includes Shannons Adven, Paul (WTAE, 5), Popeye (WIIC, 8), ABC News, Shannon (WTAE, 6).

COMPETITION

Table with 2 columns: PROGRAM, STATION & AVG. RATING. Includes Shannons Adven, Paul (WTAE, 5), Popeye (WIIC, 6), ABC News, Shannon (WTAE, 6).

COMPETITION

Table with 2 columns: PROGRAM, STATION & AVG. RATING. Includes Shannons Adven, Paul (WTAE, 4), Popeye (WIIC, 16), ABC News, Shannon (WTAE, 5).

COMPETITION

Table with 2 columns: PROGRAM, STATION & AVG. RATING. Includes PM East West (KDKA, 8), Pittsburgh Tonight (KDKA, 3), Jack Paar (WIIC, 6).

COMPETITION

Table with 2 columns: PROGRAM, STATION & AVG. RATING. Includes Have Gun, Pageant (KDKA, 35), Gunsmoke, Pageant (KDKA, 40), RCMP, Pageant (KDKA, 32), Lawrence Welk (WTAE, 19), Fight Of The Week (WTAE, 8).

COMPETITION

Table with 2 columns: PROGRAM, STATION & AVG. RATING. Includes Gateway Studio (KDKA, 10), Academy Theatre (WIIC, 3).

Directors Guild

Continued from page 22

sands of dollars annually in staff employment by simply hiring freelancers, paying the extra \$19 a day and using them, without prohibition, on as many as three or four different programs in the course of a given one-day period.

The existing Coast contracts don't have written restraints either, but film a.d.'s and managers, it has been pointed out, work under conditions set by most other Hollywood unions. And in Hollywood, almost all the unions hold to a straight 40-hour week or less.

In New York, on the other hand, there is no limit by most laborites on the number of overtime hours a rank-and-filer can work during a one-day period.

Feeling among some N. Y. directors is that the a.d.'s now on web staff can be laid off because there is no prohibition on the use of freelancers.

One network spokesman said his organization had no desire to lay off freelancers or, for that matter, any intention of laying them off. But, say DGA dissenters, that very same web has already fired the executive who for the last decade and a half has "scheduled" staff a.d.'s and managers.

After hearing objections some weeks back from the eastern branch, Coast DGA leaders evidently tried to have the freelance clause removed from the pending pact, but the networks refused to give in, particularly since these same DGA'ers suggested the clause in the first place.

Coast film directors merged with the Radio-TV Directors Guild (of N.Y.) a few years ago and the Coast inherited the mantle of chief authority as part of the deal. It has been said by a New Yorker, consequently, that "this has never been a merger in the sense that it works, because the West's deal allows them to do our jobs but were not allowed to do theirs."

Brit. TV Strike

Continued from page 27

bridge 2000. Associated-Rediffusion's "Top Secret," Granada's "Crisis Cross Quiz" and "Family Solicitor." The actors union claims, too, that the contractors are not so well off in the drama field as was first believed.

No further meetings are scheduled between the two sides, at presstime though Peter Cadbury, chief of Westward-TV, did meet Equity in a private capacity following a statement that he was prepared to "tell the actors the facts." But settlement of the dispute seems to be no closer.

Raleigh—Fred Fletcher has been made president of the reorganized Tobacco Radio Network and Wally Voight is sales manager. The network serves radio stations in central and eastern North Carolina, covering 43 counties.



## Clear Out of This World

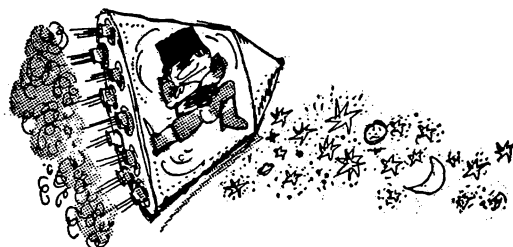
If all the projectiles that have been seen on TV news shows and documentaries were laid end-to-end in space, getting to the moon would be no problem at all. We could *walk* it.

- Actually, the thoroughness with which space-age developments have been covered by camera and microphone is a genuine tribute to the entire television industry.
- But it's also a perpetual challenge to the TV network—guess which one—that specializes in giving viewers what they haven't seen before and what they don't get on other channels.
- For a dramatic example of the way NBC meets—and passes—this test, we recommend this Friday evening's "Crossing the Threshold." The subject of this 90-minute special is man's orbital flight around the globe, with the story being told in both real and hypothetical terms. The *real* will be demonstrated with excerpts from official Soviet films—films never before

shown here publicly—of the exploits of astronauts Yuri Gagarin and Gherman Titov.

For the very first time, the American viewer will be seeing the earth from more than a hundred miles up through the unfrantic camera of a manned capsule rather than from the jerky vantage point of an erratic rocket.

And for the very first time (assuming, of course, that the sequences are authentic), we'll be seeing space-men inside their capsules in actual flight, through pictures transmitted to TV receivers on the ground in Moscow.



**IN A VERY REAL WAY**, the excerpts are the most significant footage in the history of flight since someone had the good sense to turn a



camera on the Wright Brothers at Kitty Hawk.

(Here at the network we've been flying pretty high ourselves ever since NBC News acquired the rights to the Soviet films a little over a month ago.)

But hardly less fascinating an aspect of "Crossing the Threshold" is its hypothetical, beautifully-detailed account of the manned orbital flight of an *American* astronaut.

Through specially-made and/or specially-selected film of the activities of many of those very team-members who'll bring off the real thing one day, Producer Robert Bendick has achieved what could well be the clearest image ever drawn of the teamwork, tensions and technical wizardry involved in such an adventure.

One sequence in particular—a uniquely photographed, slow-motion record of the blast-off of an Atlas rocket (with Mercury capsule)—virtually defies description. Filmed in extreme close-up from nine different angles, the action—really only a few seconds in duration—takes more than three minutes to unfold on the screen. The effect is hypnotic. As one of Bendick's film editors puts it, "It's like looking into the mouth of hell."

As serious a business as orbital flight is, Friday's documentary will not be without a leavening touch or two. These come up in a few of the real-life sidewalk interviews NBC crews filmed in foreign cities on the subject of space

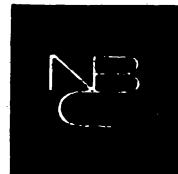
exploration. A spunky young mother in Tokyo allowed as how she'd be happy to make an excursion herself if she could only get a baby sitter. Not nearly so eager was a comely interviewee in Rome who was sounded out on a flight to the moon. "I think it would be disgusting," she said. "It's so *dusty* up there."



**FRIDAY'S UNUSUAL PROGRAM**, we're proud to report, is but the first of three "Threshold" shows (the others: "Beyond the Threshold" and "Other Thresholds") being produced by NBC News and sponsored by the Bell System.

All three documentaries are aimed at giving television audiences the clearest and most stimulating account possible of the manner in which modern man is facing up to the challenges of new scientific frontiers.

If the greater part of that account concerns itself with the universe of space, that's all too understandable. For it is the intriguing, limitless workshop of space that promises to give man a power beyond his wildest dreams. Now, at long last, he's able to say, "Yes, everything that goes up comes down—but only if and when we want it to."





# CLOBBERED ALL COMPETITION FOR 2 CONSECUTIVE HOURS!



Starring  
**HUMPHREY BOGART**  
**JOSE FERRER**  
**VAN JOHNSON**  
**FRED MacMURRAY**

**"The Caine Mutiny" ...another great Columbia Post-48!**

SALT LAKE CITY, SPECIAL ARB, SATURDAY, NOVEMBER 11, 1961			
TIME	STATION	PROGRAM	RATING
9:00- 9:30 P.M.	KCPX-TV	<b>THE CAINE MUTINY</b>	<b>25</b>
	Station "B"	SATURDAY NIGHT MOVIE and NEWS	18
	Station "C"	SEA HUNT	15
9:30-10:00 P.M.	KCPX-TV	<b>THE CAINE MUTINY</b>	<b>27</b>
	Station "B"	ALFRED HITCHCOCK	8
	Station "C"	PERRY MASON	20
10:00-10:30 P.M.	KCPX-TV	<b>THE CAINE MUTINY</b>	<b>26</b>
	Station "B"	CAPTAIN OF DETECTIVES	5
	Station "C"	PERRY MASON	21
10:30-11:00 P.M.	KCPX-TV	<b>THE CAINE MUTINY</b>	<b>30</b>
	Station "B"	CAPTAIN OF DETECTIVES	6
	Station "C"	NEWS and MOVIE	7

KCPX-TV has scheduled Columbia's Post-48's for its new once-a-week prime-time movie. The lead-off feature was "The Caine Mutiny" and the results were fabulous, out-rating the best of network competition! Other great Columbia Post-48 features of this caliber, such as "All The King's Men," "Death of a Salesman," "Miss Sadie Thompson," "Phffft" and "The Harder They Fall," are regularly taking top rating honors in city after city across the nation.

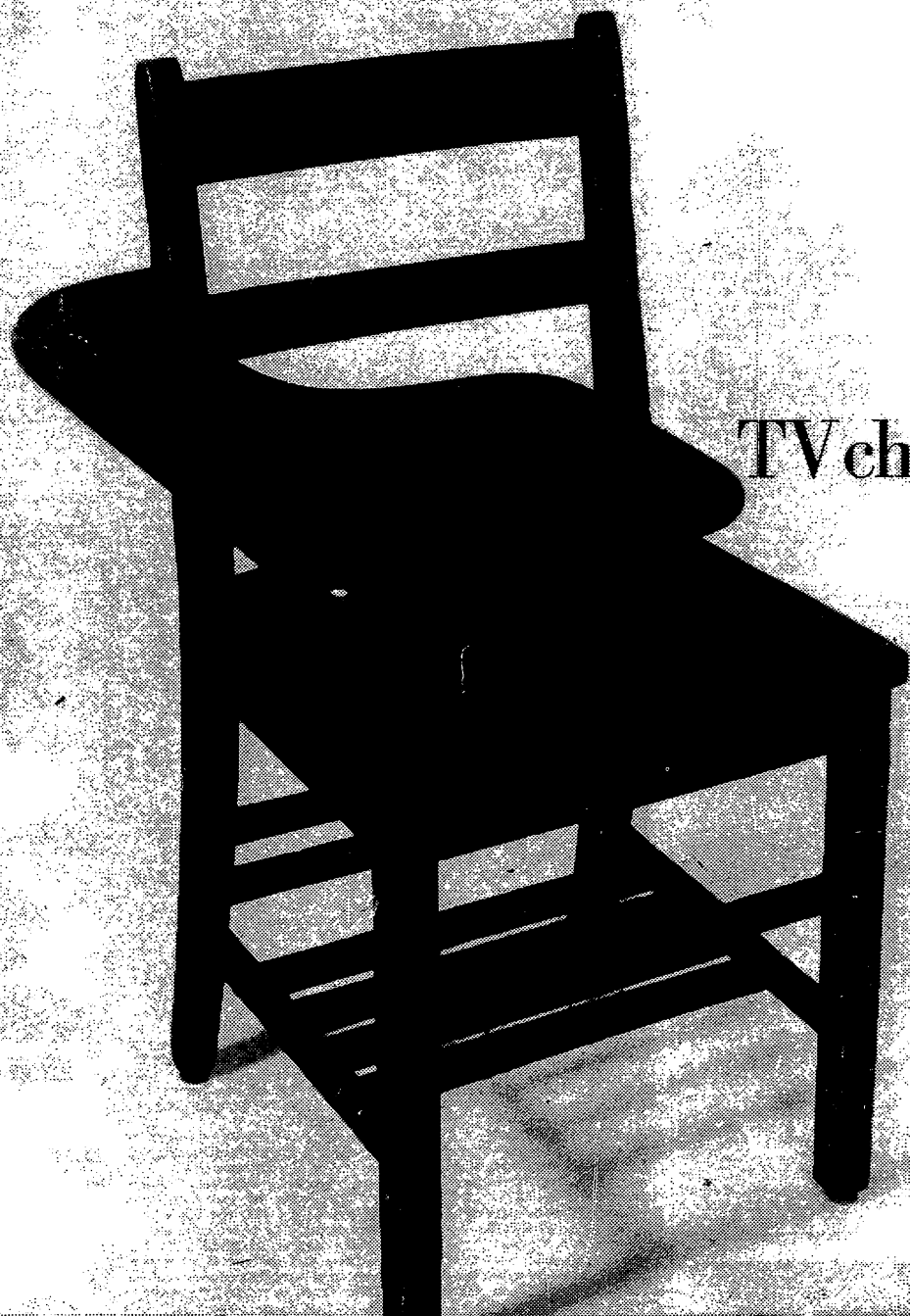
To make your feature programming tops in your market, contact



## SCREEN GEMS, INC.

TELEVISION SUBSIDIARY OF COLUMBIA PICTURES CORP.

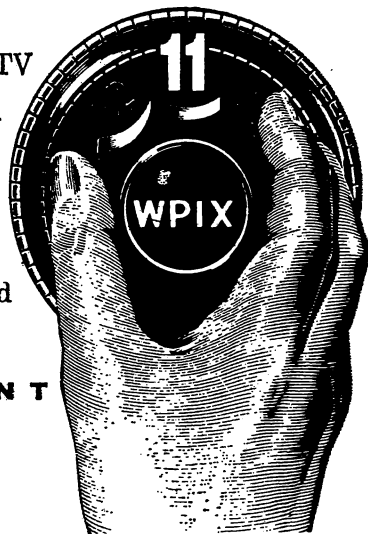




TV chair

More than 1,000,000 students in the New York area view WPIX-11 educational TV as part of their regular curriculum. From 9:00 AM to 3:30 PM Monday thru Friday, WPIX-11 telecasts twenty-two different courses under the auspices of the New York State Board of Regents for in-school students and viewers at home. This marks the fourth consecutive year of WPIX-Regents programming, the only association of such magnitude in the nation between Educational Television and a Commercial Television Station.

**NEW YORK'S PRESTIGE INDEPENDENT**





# More BBC Shows Into TAM Top 20

London, Nov. 21. For the third successive week BBC-TV shows have broken into the top 20 category, ground previously monopolized by commercial tv programs except in isolated instances. Television Audience Measurements Ltd. (TAM) reveals that for the week ended Nov. 12 BBC pushed up its number of toprankers to four, one breaking into the first 10.

Shows in question were "Miss World 1961" (ninth place); "Charlie Drake Show" (10th); "Dr. Kildare" (15th) and "Overland Trail" (17th with Granada-TV's "Bootsie and Snudge"). Drake and "Kildare" featured in the previous week's ratings and Drake's new-skein opener on Oct. 24 rocketed to No. 5. (Since then BBC-TV has been airing reruns as the comic injured himself while clowning and hasn't been able to record since.)

Regionally, BBC-TV came through best in Wales and the West where it swiped six of the top 10 places.

Although the commercial companies were in the second week of the Equity-Variety artists strike, this does not account (yet) for the rise in the popularity of Corporation programming. For, at this time, only one toprate commercial tv tape, "Echo Four-Two," out of the Associated-Rediffusion stable, was hit.

BBC announces that for its 25th anniversary week its audience came within a whisker-width of catching the competition.

BBC states that of the dual-network homes, 49% viewed BBC-TV while 51% stayed with the independent channel. The 49% reps the highest weekly figure the Corp. has gained since commercial tv began. The same week in 1960 which saw BBC with only 38% of the dual-channeller and 62% peeking at commercial tv, illustrates the BBC's big gain.

# Shelley Berman Flips As BBC-TV Gives Him Carte Blanche on Spec

London, Nov. 21. Fending off awkward questions with little trouble, Shelley Berman, in town to tape a BBC-TV special, met the British show press for the first time at a conference-cum-cocktailery tossed by the Corporation. Characteristically perched on a high stool, he fought off the "sick" humorist label and emphasized that all through time a few comics have broken the "rules" and let their gags overflow into the sadistic and brutal.

Describing his upcoming show (slotted for early December), Berman said he was surprised—and pleased—when he was told to tape as much material as he wanted over and above his projected hour. The most video he'd ever landed at one time in the U.S., he said, was eight minutes—"hardly time to get the audience warmed up."

# Lestoll's NBC Buys

Lestoll is going to spend about \$420,000 in a spring network television campaign. The company has never before been in web tv, but the onetime "spot tv success" has been experimenting with new ways to regain marketing eminence among liquid cleaners.

Buy is of 14 nighttime minute participations, between February and April, on NBC-TV's "Laramie" and "Dr. Kildare."

# CBS-TV's Four Bowls

Four post-season football bowl games will be telecast by CBS-TV during the holiday season. The holiday sports specials include The Bluebonnet Bowl, The Gator Bowl, The Cotton Bowl and The National Football League Playoff Bowl.

Sponsoring the three college events will be General Motors and Carter Products while the pro playoff bowl will be sponsored by Ford and Marlboro Cigaretts. Series of bowl games starts on Dec. 16 and runs through Jan. 6.

# Educ'l TV So Hot In Twin Cities Single Channel Doesn't Seem Enough

Minneapolis, Nov. 21. Education over the air is so popular in this area that KTCA-TV, the Twin Cities video educational station, undoubtedly will need another channel to help take care of its present crowded schedule, according to Dr. John Schwarzwalder, its director.

Schwarzwalder, however, denied a report current in local broadcasting circles that KTCA-TV is negotiating to acquire WTCN-TV, Life-Time's commercial station which operates on Channel 11 out of the Twin Cities, and is planning to launch a campaign to raise funds for the purchase.

"Not that we wouldn't like to have WTCN-TV," said Dr. Schwarzwalder who announced that his own Channel 2 was considering a "junior college of the air" which would save millions of dollars in the construction costs

of college buildings and reduce the pressure on higher education facilities and staff.

The surprisingly enormous success of KTCA-TV's "Minnesota Industries School of the Air" is one of the reasons why KTCA-TV expansion is desirable and even necessary, Dr. Schwarzwalder points out.

In a brief time this "School of the Air" has enlisted 1,572 students who pay it \$9 fees each for their enrollment, even though participation in it carries no college credits. It includes courses in human relations, supervisory technique and effective reading and is on the air Tuesdays through Fridays, the afternoon programs being repeated in the evenings.

Preliminary to the creation of the "junior college of the air," which would tie up with the Uni-

(Continued on page 40)

# 'Denied Piece of Show' Hirschman Quitting As 'Kildare' Producer

Hollywood, Nov. 21.

Herbert Hirschman is quitting as producer of MGM-TV's "Dr. Kildare" in four weeks when his year's contract expires. He will be replaced by David Victor, associate producer and story editor of "Kildare." Norman Felton continues as executive producer.

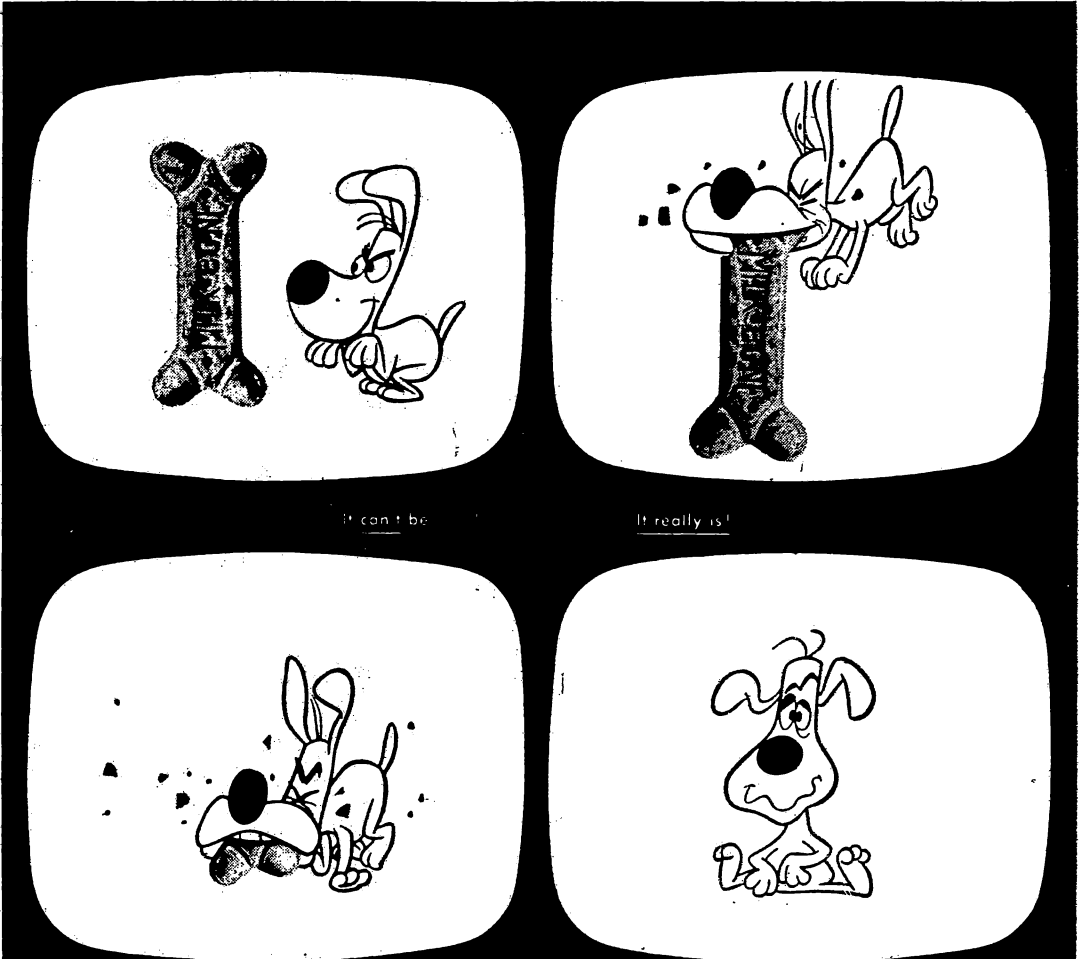
Reason for Hirschman's departure, according to his agents, Ziegler, Hellman & Ross, is that he was refused a piece of the hour show. Robert Weitman, veepee in charge of MGM-TV production, denied that this phase of a new contract was discussed, that Hirschman's agent insisted on a 52-week firm contract when the current pact runs out which the studio declined. Felton owns a piece of the show, Weitman said, but that this phase did not enter into the discussion for a new contract for Hirschman.

Weitman said he knew nothing of a demand by Hirschman for a share of two pilots to be spun off "Kildare" per agent says. The spinoffs, in association with NBC-TV, were "Search," already completed, and "The Psychiatrist." Hirschman produced the pilot of "Kildare" and has been producer since.

# Bredouw Calls Signals For ABC On-Air Promos

Jerome Bredouw has joined ABC-TV's staff as director of on-the-air promotion for the network. He'll report directly to ABC-TV proxy Oliver Treyz and will be responsible for all network promotions and on-the-air material furnished to local stations such as trailers, spots, voice-over-announcements, etc.

Bredouw formerly was with Young & Rubicam and more recently with 20th Century-Fox Films in charge of the television-trailer department. Ted Fetter had been handling ABC-TV's on-the-air promotion for the past several months on a temporary assignment.



It can't be

It really is!

What a satisfaction

to good business

## FILM does the unusual...

EASTMAN KODAK COMPANY Rochester 4, N.Y.

W. J. Gorman, Inc.

ADVERTISER: National Film Company

AGENCY: Gorman & Eisenberg

PRODUCER: Robert Gorman







# Montand, Josy Baker's Gallic Kicks, Decca's Xmas Special Top New LPs

**"ON BROADWAY: THE BEST OF YVES MONTAND"** (Verve). This is a sort of "original cast" album, pieced to the current one-man show of Yves Montand on Broadway. Although the full impact of this French performer requires the visual dimension, this set captures his relaxed and romantic vocalizing quality in a dozen French language songs. Backed simply by guitar and accordion accompaniment, Montand works through such tunes as "Mon Menage A Moi," "Calcutti-Calcutti" and a Gallic-oatner, "Dans Le Plaines Du Far West."

**JOSEPHINE BAKER: "CHANTE PARIS"** (RCA Victor International). One of the legendary personalities of show biz, Josephine Baker has not been fully documented on records. This LP partially helps to fill the gap with a stand-out performance by an artist of the French pop ballad. In this collection, Miss Baker projects with flawless taste such tunes as "J'ai Deux Amours," "Mon Paris," "C'est Paris," "April In Paris" in French and English, and "Sous les Toits de Paris," among others. Jean Clauric conducts a large orch.

**"THE COMING OF CHRIST"** (Decca). For the seasonal groove, Decca has put together a beautifully-packaged waxing of NBC's annual Project 20 Xmas outing. "The Coming of Christ." The package features a 10 page, four color insert containing lithograph reproductions of famous art works and appropriate text. The disk embraces the entire program and has been adapted cleanly for this set by Henry Jerome. Alexander Scourby provides strong narration from Richard Hanser's poetic and biblical script. Robert Russell Bennett's dramatic and lyrical music is also nicely showcased. It adds up to a potent gift item, well packaged and effectively produced.

**VAN ALEXANDER ORCH: "STAGED FOR STEREO"** (Capitol). This "Staged for Stereo" production, one of a series, is Capitol's bid for the audio buff trade. Hand-somely packaged in an eye-catching, plastic case equipped with most effective notes to guide the stereo listener, this set presents a dynamically swinging program featuring some sparkling arrangements which take full advantage of the new recording techniques. Most striking stereo effects are achieved in the twin pianos version of "I Won't Dance" and "Lulu's Back In Town." Other excellent sides are the offbeat mambo slice of "Way Down Yonder In New Orleans," "In a Mellowtone," "Ol' Man River" and "Strike Up The Band."

**GEORGE CATES ORCH: "TAKE FIVE"** (Dot). This is a solid wrap-up of various orchestral and combo styles filtered through George Cates' own stereo-designed arrangements. It's a nifty musical session saluting musical crews led by Dave Brubeck, Ralph Flanagan, Fletcher Henderson, Harry James, Benny Goodman, Duke Ellington, Pete Fountain, Freddy Martin, et al. The music is crisply played with a strong beat throughout.

**"THE GREAT EDDY MANSON"** (20th-Fox). One of the top harmonica practitioners around as well as composer and arranger, Eddy Manson displays his varied talents, in this highly listenable package. Backed by a couple of other harmonicas and a large rhythm section, he delivers a striking and exciting version of "Sabre Dance," one of this LP's highlights. Other fine offerings include "Joey's Theme," "St. Louis Blues Waltz," "Twilight on the Trail," "Off Shore" and "I Found My Mama."

**YULYA: "12 FACES OF LOVE"** (St and.). This Russian-born songstress, now married to American newspaperman Thomas P. Whitton, is an intriguing, sultry-voiced songstress. Her delivery is distinguished by an exotic flavor which gives extra kick to her English lyrics of a flock of original numbers. Most of these tunes are in the sophisticated ballad and torch idiom.

**LEON BIBB: "OH FREEDOM AND OTHER SPIRITUALS"** (World Tone). Leon Bibb's superb voice gets an outstanding showcase in this recital of Negro

religious music. A performer of verve and artistic authenticity, Bibb here delivers a mixture of well known and unfamiliar spirituals in deeply moving style. Stand-out numbers are "Round About The Mountain," "Every Time I Feel the Spirit," "No More Auction Block" and the title song, "Oh Freedom."

**BILL DANA: "JOSE JIMINEZ IN ORBIT"** (Kapp). Capitalizing on the success of Bill Dana's "Astronaut" LP, Kapp has put together this follow-up item which features one whole side of more Jose Jimenez missile-age spoofing. There are some funny bits sprinkled throughout the routine, with dexterity displayed on ad lib byplay between Dana and a studio audience. The other side of this set showcases a series of Jiminez routines ranging from fractured lingo takeoffs on Mitch Miller's sing-along disks to bits on skindiving, a U.S. senator, lion taming and others. Dana's partner, Don Hinkley, is featured throughout as straightman. Overall, it's a moderately amusing set which should please Jiminez fans, and they seem to be legion.

**FRANKIE AVALON: AND NOW ABOUT MR. AVALON** (Chancellor). This is a slickly-produced set which showcases the vocal abilities of rock 'n' roller turned club dater, Frankie Avalon. The outing is up tempo all the way, featuring the singer doing swinging renditions of straight pop material, sans any trace of his r'n'r past: He displays a pleasant and polished way with a tune that carries beyond the teen market. Among his stronger numbers are "The Music Stopped," "Lotta Living To Do," "Can't You Just See Yourself" and "It Started All Over Again." Solid orchestration have been provided by Dick Reynolds, Frank Hunter and Ian Freebairn-Smith.

**"BOB GIBSON AND BOB CAMP AT THE GATE OF HORN"** (Elektra). Recorded in Chicago's folk mecca, the Gate of Horn, this platter features the clowning, singing and playing of Bob Gibson and Bob Camp. The emphasis is on the clowning, but the folksters also manage some straight renditions in effective style. Their singing is clear and their playing robust on numbers like "Betty and Dupree." Their social commentary shows a wry turn on such efforts as "Thinkin' Man," which is a retreat of folk standard "John Henry." It's an enjoyable set with a sense of humor and nicely styled folk-manship.

**JUSTIN WILSON: "I GAWR-ON-TEE"** (Project). This comedy package is pegged to the ethnic patter of Justin Wilson, whose stories are flavored with the dialect of the Cajuns of the Mississippi delta area. Whereas this fractured English might work well in clubs, on disks it is not as effective mostly because Wilson is a storyteller whose tales are often long and involved. Despite this limitation, the platter has an entertaining quality, probably more saleable in the Cajun south than elsewhere.

**SZUCS AND HIS MAGYAR CIGANYOK: "THE MOST FABULOUS GYPSIES"** (Request). Gypsy



LAWRENCE WELK Proudly Presents Another Dot HIT: THE LENNON SISTERS Singing "Sad Movies" B.W. "I Don't Know Why I Love You Like I Do"

music has a lot of charm and spirit and it all has been captured here in a package recorded in Europe. It's an offset set that could develop into a lot of programming fun especially when one of the violinists goes into bird imitations with his strings.

## UA Stressing Field Men, Homeoffice Tie In Unique Promotion Conferences

United Artists Records has launched a series of special promotion conferences in which execs of the record company will meet informally with distributor promotion men at the firm's New York headquarters.

Point of the conference is to allow the men in the field an opportunity to meet personally with those with whom they are in telephone or mail contact at the label and to give the UA homeoffice personnel an opportunity to learn firsthand the situations in various parts of the country.

Art Talmadge, UA president, pointed out that "We cannot stress to strongly the importance of regional promotional activities. UA has experienced time after time, the breakout of a record in one particular spot, then the eventual spreading of the record to other areas. By working closely with the distributor promotion personnel we know we can coordinate the national exposure much more accurately."

The first conference, held last Friday (17) included representatives from the eastern territories. The label will hold several other similar seminars shortly to cover the southern and western personnel.

## Lenny Bruce Seeks To Void Fantasy Pact

Los Angeles, Nov. 21. Comic Lenny Bruce has asked the Superior Court to rule his contract with Fantasy Records Inc. terminated, on a charge of breach of contract, and demands \$20,000 damages in a suit filed Nov. 15.

Named with Fantasy are Circle Record Co., Saul Zantz and Max and Sol Weiss. Bruce additionally wants the court to declare he is entitled to receive all material forwarded by him to Fantasy.

## Longplay Shorts

The McGuire Sisters are cutting a "Subways Are For Sleeping" LP for Coral and not Decca as erratumed in last week's VARIETY... Columbia Records copped four out of the five top awards in the poll for Record of the Year held by the Jazz Journal, an English monthly. In the one-two-three position were, respectively, "A Billie Holiday Memorial" still to be released by Col in the U.S., and Duke Ellington's "Nutteracker Suite" and "Piano in the Background." Ellington also tagged fifth place with his "Peer Gynt Suite." Sister Rosetta Tharpe's Piourette-Promenade album, "Spirituals in Rhythm," got an "outstanding cover design" award in the annual competition conducted by the National Offset-Lithographic Awards Competition and Exhibit.

Verve distributors in Denver are tying in Cal Tjader's LP, "In a Latin Bag," with his three-weeker at the Band Box there beginning Nov. 27. RCA Victor is hitting the market this week with the first pop albums done in Reprocessed Electronic Stereo. Featured in the packages, previously produced only in monophonic sound, are Harry Belafonte, the Dukes of Dixieland & Pete Fountain, the Sauter-Finegan Orch., the Voices of Walter Schumann and the Wayne King Orch... Capitol Records has added the Kingston Trio's "Make Way," Nat King Cole's "The Touch of Our Lips" and Guy Lombardo's "Guy Lombardo Medley, Vol. 3" to its four-track tape catalog... Synthetic Plastics planning a house-warming party early next month for its new hq on Eighth Ave.

# Top Singles Of The Week

(The 'Best Bets' of This Week's 100-Plus Releases)

**RAY CHARLES**..... **UNCHAIN MY HEART** (ABC-Paramount)..... But On The Other Hand Baby Ray Charles' "Unchain My Heart" (Tee Pee) unleashes a rocking blues beat in a fashion that's made him a hot disk seller and is sure to continue to the sales and spinning pattern. "But On The Other Hand Baby" (Tangerine) works up a slow blues mood into an effective slice that serves as a perfect running mate.

**BROOK BENTON**..... **REVENGE** (Mercury)..... Really, Really Brook Benton's "Revenge" (Raleigh-Ben Day) swings out a ballad beat with a vengeance and the sway will captivate the spinners and the buyers. "Really, Really" (Raleigh-Ben Day) is an okay ballad that has the vocal beat that attracts occasional play.

**THE LETTERMEN**..... **WHEN I FALL IN LOVE** (Capitol)..... Smile The Lettermen's "When I Fall In Love" (Noriern) is given a current pop treatment that gives the oldie a chance to win over a new market. "Smile" (Bourne) puts the same modern harmony quality into an oldie without destroying any of the original melodic ideas, and the programmers will go for it because of its honest interpretation.

**THE PLATTERS**..... **SONG FOR THE LONELY** (Mercury)..... You'll Never Know The Platters' "Song For The Lonely" (Joli-Tink) will be a song for the many because of the spotlight treatment the group gives this ballad mood. "You'll Never Know" (BVC) is another oldie turned into a "goodie" for current market appreciation.

**EDDIE HEYWOOD**..... **THE DREAM OF OLWEN** (Liberty)..... Good Earth Eddie Heywood's "The Dream of Olwen" (Mills) parlays a slick piano into a key spinning slice that's due for important programming play. "Good Earth" (Vogue) gives Heywood a chance to slap the keyboard in a happy way that results in a joyous programming piece.

**SUE THOMPSON**..... **NORMAN** (Hickory)..... Never Love Again Sue Thompson's "Norman" (Acuff-Rose) is the perfect follow-up to her "Sad Movies" click because it sustains a beat and a teen message that guarantees big play in the young market. "Never Love Again" (Acuff-Rose) has a country weeping quality that catches a lot of jockeys and they can't be blamed for being attracted to it.

**KIRBY STONE FOUR**..... **WHEN YOU HELP A FRIEND OUT** (Columbia)..... Forbidden Fruit Kirby Stone Four's "When You Help A Friend Out" (Stratford) has a bright and bouncy beat with a clever lyric line that will appeal to the shoutline crowd and spinners who care about their programming level. Tune's from "Subways Are For Sleeping." "Forbidden Fruit" (E.B. Marks) swings up a folksy beat that ought to win some playing time.

**PETER NERO**..... **SUMMER AND SMOKE** (RCA Victor)..... Maria Peter Nero's "Summer and Smoke" (Famous) features the pianistics that work in current market and a pic title theme that makes a strong melodic statement. "Maria" (G.S. Schirmer) is pounded out with a big orch support and gives the programmers another tasty slice from the "West Side Story" score.

**THE MCGUIRE SISTERS**..... **I'M JUST TAKING MY TIME** (Coral)..... I Can Dream Can't I The McGuire Sisters' "I'm Just Taking My Time" (Stratford) may take time to catch on in current market but it's worth waiting for and working for. It's a topnotch ballad from the "Subways Are For Sleeping" score delivered with much flavor and appeal. "I Can Dream Can't I" (Chappell) reawakens memories of a solid oldie with an interpretation that fits into pop programming patterns.

**JIMMY VELVIT**..... **SOMEWHERE IN THE NIGHT** (Cub)..... Look At Me Jimmy Velvit's "Somewhere In The Night" (Gant) is a basic rocking ballad with a good topical lyric delivered in a promisingly commercial style. "Look At Me" (Gant) moves along more routine lines.

**THE VISCOUNTS**..... **WHEN JOHNNY COMES MARCHING HOME** (Mr. Peacock)..... Mark's Mood The Viscounts' "When Johnny Comes Marching Home" (Monument) is done in such a swinging fashion that the jocks and jukes are sure to jump to it for a spinning payoff. "Mark's Mood" (Monument) is too moody for commercial appreciation.

**ALLAN CHASE**..... **I'M IN LOVE WITH MISS CONNIE FRANCIS** (Cinema)..... Lonely Heart Allan Chase's "I'm In Love With Miss Connie Francis" (Agrad) is a rocking salute to the pop disk singer and the teeners will appreciate the sentiment. "Lonely Heart" (Agrad) features a rocking ballad mood with a vocal approach that will help pull it through.

**CRAIG & HIS DADDY**..... **PLEASE BRING MY DADDY AN ELECTRIC TRAIN** (Amy)..... All Around The Christmas Tree Craig & His Daddy's "Please Bring My Daddy An Electric Train" (World) runs along a novelty line that a lot of spinners can switch to once the Xmas plays begin. "All Around The Christmas Tree" (Republic) sparkles with corny Christmas cheer and it should get some Yuletide attention. Gros,

\*ASCAP. tBAIL

# RETAIL ALBUM BEST SELLERS

(A National Survey of Key Outlets)

This Last No. wks. wk. wk. on chart

1	1	18	JUDY GARLAND (Capitol) Judy Garland at Carnegie Hall (WBO 1569)
2	4	12	MITCH MILLER (Columbia) Your Request (CL 1871)
3	5	7	ELVIS PRESLEY (Victor) Blue Hawaii (LPM 2428)
4	2	12	LIMELIGHTS (Victor) Slightly Fabulous (LPM 2393)
5	14	4	HENRY MANCINI (Victor) Breakfast at Tiffany's (LPM 2362)
6	6	13	HARRY BELAFONTE (Victor) Jump Up Calypso (LPM 2388)
7	8	10	KINGSTON TRIO (Capitol) Close-Up (T 1642)
8	9	15	JOHNNY MATHIS (Columbia) Portrait of Johnny (CL 1644)
9	21	6	BOB NEUHART (WB) Behind the Button Down Mind (W 1417)
10	3	46	CAMELOT (Columbia) Original Cast (KOL 5620)
11	12	81	SOUND OF MUSIC (Columbia) Original Cast (KOL 5450)
12	11	14	RAY CONNIFF (Columbia) Somebody Loves Me (CL 1642)
13	7	44	GREAT MOTION PICTURE THEMES (UA) Various Artists (UAL 3123)
14	15	15	DAVE BRUBECK (Columbia) Time Out (CL 1397)
15	35	3	FRANK SINATRA (Reprise) I Remember Tommy (R 1003)
16	13	65	NEVER ON SUNDAY (UA) Soundtrack (UAL 4070)
17	23	21	LAWRENCE WELK (Dot) Yellow Bird (DLP 3389)
18	22	6	WEST SIDE STORY (Columbia) Soundtrack (OL 5670)
19	32	5	SHELLEY BERMAN (Verve) Personal Appearance (V 15027)
20	16	28	CARNIVAL (MGM) Original Cast (E 3946)
21	19	29	MITCH MILLER (Columbia) TV Sing Along (CL 1628)
22	10	22	ELVIS PRESLEY (Victor) Something for Everyone (LPM 2370)
23	34	12	66 YEARS OF MUSIC AMERICA LOVES (Victor) Various Artists, Vol. III (LOP 1509)
24	29	12	EARL GRANT (Decca) Ebb Tide (DL 4165)
25	38	4	WEST SIDE STORY (Columbia) Original Cast (OL 5230)
26	25	34	PAUL ANKA (ABC-Par) Sings His Big 15 (ABC 323)
27	17	50	EXODUS (Victor) Soundtrack (LOC 1058)
28	26	17	FRANK SINATRA (Reprise) Sinatra Swings (R 1002)
29	20	17	FRANK SINATRA (Capitol) Come Swing With Me (W 1594)
30	30	18	ARTHUR LYMAN (Hi Fi) Yellow Bird (1004)
31	31	13	FOUR PREPS (Capitol) Four Preps On Campus (T 1566)
32	24	24	KINGSTON TRIO (Capitol) Going Places (T 1564)
33	18	12	JOSE JIMINEZ (Kapp) The Astronaut (KL 1238)
34	43	3	MITCH MILLER (Columbia) Holiday Sing Along (CL 1701)
35	39	5	CONNIE FRANCIS (MGM) Never On Sunday (E 3965)
36	—	3	JOAN BAEZ (Vanguard) Joan Baez, Vol. II (VRS 9094)
37	36	3	SAIL AWAY (Capitol) Original Cast (WAO 1643)
38	33	12	BRENDA LEE (Decca) All the Way (DL 4176)
39	—	5	ENOCH LIGHT (Command) 35MM Stereo (RS 826 D)
40	49	2	FERRANTE & TEICHER (UA) West Side Story (UAL 3161)
41	37	11	PETER NERO (Victor) New Piano in Town (LPM 2383)
42	40	14	CONNIE FRANCIS (MGM) More Greatest Hits (E 3942)
43	44	2	BOB MOORE (Monument) Mexico (M 4005)
44	—	5	HIGHWAYMEN (UA) Highwaymen (UAL 3125)
45	28	11	DAVE GARDNER (Victor) Ain't That Weird (LPM 2335)
46	27	44	RUSTY WARREN (Jubilee) Knockers Up (JLP 2029)
47	—	3	CHUBBY CHECKER (Parkway) Let's Twist Again (P 7004)
48	—	1	ELLA FITZGERALD (Verve) Ella in Hollywood (V 4052)
49	—	2	BOB SHARPLES (London) Pass in Review (SF 44001)
50	—	2	OLDIES BUT GOODIES (Original Sound) Various Artists, Vol. III (OS 5004)

# WTFM, N.Y., Bow To Hypo Stereo

Stereo records will get another boost when WTFM, New York, takes to the air Saturday (25). It'll be the first station in North America to broadcast FM stereo 24-hours-a-day.

The station will introduce "contingential" programming with an all-stereo record collection of 50,000 selections; taped broadcasts from the British Broadcasting Corp., Radio Luxembourg, Radio Diffusion Francaise, RAI (Italian Radio-TV System), Radio Nord, Radio Madrid, Radio Mekur; and program hosts with European broadcasting and entertainment experience.

According to Gerald O. Kaye, board chairman of Friendly Frost Inc., which owns and will operate WTFM as part of its broadcast division, the company plans to launch similar ventures in urban centers throughout the country. Kaye noted that there are some 15,000,000 FM sets currently in use in the U.S. He predicted that stereo and the sharply rising trend toward FM radio in automobiles will increase the number to 50,000,000 in five years and that the day is near when autos will be equipped with FM stereo.

# MOGULL NABS LOTS OF TUNES ON O'SEAS TRIP

Music publisher Ivan Mogull is bringing in several overseas tunes for publication in the U.S. and Canada. For his Harvard Music (BMD), Mogull picked up the title song of the new Hayley Mills picture, "Whistle Down The Wind," from B. Feldman, British publisher, and from the Australian firm, Castle Music, he nabbed "Pretty Looking Boy."

For his European operations, Mogull acquired from Andre Baron Music the publishing rights to the Kingston Trio's new recording, "O Ken Karegen," and "Mourning Song" which was recorded by Harry Belafonte. He also bought the publishing rights to Frank Gari's recent discicks, "Princess" and "The Last Bus Left At Midnight."

## Soundtracks

Continued from page 41

formance royalties on their soundtrack LPs when they conduct them. "I don't see why the guy who conducts shouldn't get the artist royalty," he observes. As it stands, the producers keep this.

Also important, Mancini feels is that more help for a picture than its album is a good single of its theme or a tune from its score. This can be "infinitely more important" than an LP. It gets more play and action and does a better publicity effort for the picture. In this area he cites his "Moon River" tune from his score for Paramount's "Breakfast at Tiffany's," which has been covered by several artists and is getting widespread action in both sales and airplay.

As far as soundtracks themselves are concerned, Mancini opines that it will be some time before contemporary stylings such as jazz are applied more often. There are several contemporary composers in Hollywood who are offered six but the established, more traditional writers still get the big ones.

He believes that his type of music, which he says is not jazz but rather jazz influenced, can be used in more pictures like sophisticated comedies and others. But there are personalities and other outside elements, he asserts, that dictate to the composer on what should be used. He also contends that composers are paid "minutiae" by comparison to the overall budget of a film.

An example of contemporary use is his recently completed score for Par's "Hataari," which is located in Africa. Among his other upcoming scores are the music to "Bachelor in Paradise" and "Experiment in Terror." Although Mancini likes to work, he prefers the pace of film scoring. His current aim, however, is to do the music for a Broadway musical comedy. He was in New York recently to talk with MCA about such a project.

# VARIETY'S RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This weekly tabulation is based on a statistically balanced ratio of disk sales, nationally, as reported by key outlets in major cities, and music programming by the major independent radio stations.

This Last No. Wks. Wk. On Chart

Label

1	1	8	BIG BAD JOHN Jimmy Dean	Col
2	2	8	RUNAROUND SUE Dion	Laurie
3	3	8	FOOL NUMBER ONE Brenda Lee	Decca
4	11	6	PLEASE MR. POSTMAN Marvelettes	Flare
5	16	4	GOOBY CRUEL WORLD James Darren	Colpix
6	4	10	BRISTOL STOMP Dovells	Parkway
7	4	12	THIS TIME Troy Shondell	Liberty
8	6	7	THE FLY Chubby Checker	Parkway
9	10	5	CRAZY Patsy Cline	Decca
10	8	11	SAD MOVIES Sue Thompson	Hickory
11	33	5	MOON RIVER Henry Mancini	Victor
12	15	15	YOU'RE THE REASON Bobby Edwards	Crest
13	24	4	WALK ON BY Leroy Van Dyke	Mercury
14	7	10	HIT THE ROAD JACK Ray Charles	ABC-Par
15	12	7	TOWER OF STRENGTH Gene McDaniels	Liberty
16	14	9	YA YA Lee Dorsey	Fury
17	13	4	HEARTACHES Marcells	Colpix
18	9	9	I LOVE HOW YOU LOVE ME Paris Sisters	Gregmark
19	26	3	JUST OUT OF REACH Solomon Burke	Atlantic
20	42	4	MOON RIVER Jerry Butler	Vee Jay
21	19	9	I UNDERSTAND G Clefs	Terrace
22	38	4	LET THERE BE DRUMS Sandy Nelson	Imperial
23	25	4	TONIGHT Ferrante & Teicher	UA
24	18	11	LET'S GET TOGETHER Hayley Mills	Vista
25	—	1	RUN TO HIM Bobby Vee	Liberty
26	17	7	EVER LOVIN' Ricky Nelson	Imperial
27	20	7	A WONDER LIKE YOU Ricky Nelson	Imperial
28	36	4	I WANT TO THANK YOU Bobby Bydell	Cameo
29	32	4	GOD, COUNTRY AND MY BABY Johnny Burnette	Liberty
30	48	2	I DON'T KNOW WHY Linda Scott	(CO)
31	31	5	SEPTEMBER IN THE RAIN Dinah Washington	Mercury
32	45	2	THE LION SLEEPS TONIGHT Tokens	Victor
33	27	4	IN THE MIDDLE OF A HEARTACHE Wanda Jackson	Capitol
34	47	2	TILL Angels	Caprice
35	46	2	JOHNNY WILL Pat Boone	Dot
36	23	8	DREAMBOAT Connie Francis	MGM
37	30	5	SCHOOL'S IN U. S. Bonds	LeGrande
38	43	2	LANGUAGE OF LOVE John D. Loudermilk	Victor
39	39	4	GYPSY WOMAN Impressions	ABC-Par
40	22	10	THE WAY YOU LOOK Lettermen	Capitol
41	34	8	SWEETS FOR THE SWEET Drifters	Atlantic
42	41	12	FOOT STOMPIN' Flares	Felsted
43	21	16	MEXICO Bob Moore	Monument
44	29	15	CRYING Ray Brisson	Monument
45	40	3	BRIDGE OF LOVE Joe Dowell	Smash
46	44	9	TAKE FIVE Dave Brubeck	Col
47	—	1	HAPPY BIRTHDAY SWEET SIXTEEN Neal Sedaka	Victor
48	—	1	SMILES Timi Yuro	Liberty
49	—	1	THREE STEPS FROM THE ALTAR Shep and Limelight	Hull
50	—	1	SOOTHE ME Stax Twins	Sar

## Belafonte's 'Carnegie Hall' LP Racks Up \$5-Mil. Sales Since '59 Release

Harry Belafonte's "At Carnegie Hall" LP is turning into one of the top grossing albums in the record biz. It already has a sales rackup of approximately \$5,000,000 on the retail level. The package, a two-disk set, has sold more than 500,000 copies since its release in the fall of 1959.

George R. Marek, vicepres and general manager of RCA Victor, presented Belafonte with a special gold disk award at a reception held at Danny's Hideaway in New York last week (14). The plaque, conceived and designed by Victor art director Robert M. Jones, is constructed of transparent lucite plastic displaying, front and back, a full-color miniature reproduction of the album and a tributory statement to Belafonte from RCA Victor and the authenticating seal of the Record Industry Assn. of America, which conducts an audit to ascertain the sales claim.

New York's Carnegie Hall, long-time honchar establishment, has apparently become a strong selling point for pop LPs. Judy Garland's "At Carnegie Hall" LP on Capitol, another two-disk set, has passed the 200,000 sales mark since its release about six months ago and it's still going strong. And this coming Saturday (25) Roulette Records plans to record Belle Barth "At Carnegie Hall." There's no telling what's going to happen with that one.

## Glenn Miller, T.D.'s 1st Stereos Via 20th-Fox

Glenn Miller and Tommy Dorsey will be getting their first stereo airings, shortly via releases by 20th-Fox Records of a two-episode package by each of the swingers, recorded by electronic stereo.

The packages, which were mostly engineered in Germany, are "Glenn Miller's Original Film Soundtracks" and "Tommy Dorsey's Greatest Band." The latter features Dorsey's big (22 pieces) band of the 1940s and the former is Miller's original recordings for piz.

## The HIT! OF THE WEEK

**CONNIE FRANCIS**

sings

**"WHEN THE BOY IN YOUR ARMS"**

(Is the Boy in Your Heart)

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## Gibson Turns Indie

"Jockey Jack" Gibson, of Cleveland radio station WABQ, has set up his own disk promotion and public relations firm. Headquartered in Cincinnati, the outfit is tagged J. J. Enterprises and will specialize in promoting disks and artists in the midwest.

Gibson is one of the bestknown Negro voices in western radio, having been one of the prime movers in the development of rhythm and blues in the mid-1950's.

## Rayven Music Readying U.S. Disk Push for 'Zazie,' 'Dangereuse' Pic Scores

Music from two new French pix are being set up for a U.S. disk push by Rayven Music, Ray Ventura's American firm headed by Duke Niles. The films are "Les Liaisons Dangereuse" and "Zazie."

The "Dangereuse" score will be split between Rayven and Bruder Music, an affiliate of Astor Pictures which is distributing the film here. Bruder owns the theme which was written by Theonious Monk. The soundtrack was recorded by Monk and Art Blakey's Jazz Messengers.

The tracker was released in Europe on the Fontana label and Columbia has first refusal for its U.S. release. It could end up on the Mercury label through its overseas tie with Philips.

"Zazie's Theme" was recorded by Fiorenzo Carpi, who also wrote it, on the Versailles label in Europe. The disk is all set for a U.S. release.

## Mitchell Joins Col

William Mitchell has joined Columbia Records Productions as an account exec in national sales. He'll be responsible for custom record sales activities in the midwest operating from a Chicago base.

Most recently Mitchell was production manager for Motown Record Corp. in Detroit.

## Tooters' Minimum Now \$36.40 at H.&W. Houses

London, Nov. 21.

The Musicians' Union and Howard & Wyndham Ltd. have agreed on new minimum rates for musicians in the latter's theatres. The lowest fee now payable to a plaitooter at H. & W. halls is \$36.40 as opposed to \$24.45, the previous minimum.

This brings H&W theatres into line with the Moss and Stoll circuits, says the Musicians Union.

## ARMADA Board Mulls '62 Agenda

The executive board of the Assn. of Record Manufacturers & Distributors of America (ARMADA) met in New York yesterday (Tues.) to lay out a program for the coming year.

On the agenda were discussion of the 1962 convention, with the site and the dates to be covered; a report of the legal and legislative activities by Sigmund Steinberg, legal counsel for ARMADA, and a discussion of an International Trade Fair which has been proposed for 1962, to be held in Detroit.

The board also was to decide upon machinery to select the "Outstanding Man and Woman of 1961 In Music" and to discuss a proposal to join in an industry-wide meeting with other associations to take over various phases of mutual interest in the music field.

Attending the meet were ARMADA prez Art Talmadge; Bob Chatton, vicepres; Nelson Verbit, secretary; Harry Schwartz, treasurer; regional vicepresidents Al Bennett and William Shockett, and Harry Apostoleris, Amos Heilicher, Bobby Shad, Ahmet Ertegun, H. W. (Pappy) Daily, Leonard Chess, Archie Bleyer, Henry Droz and Johnny Kaplan, exec board members.

## JEROME JOINS CONTINENTAL

Irving B. Jerome, vet record exec, has been named national sales manager of Continental Records.

Active in the record industry for 16 years, Jerome has been associated with Capitol, MGM and Roulette waxeries.

## Inside Stuff—Music

Several cities are disputing the honor of celebrating Igor Stravinsky's 80th birthday with the maestro appearing in person. Hamburg Opera (director is composer Rolf Liebermann) has invited him to conduct his new opera "Noah" on that day (June 18) but also Soviet Russia has invited him to come and celebrate his birthday in his former "home" country. Since the day the official invitation was dispatched, Stravinsky receives daily batches of letters of young Russian composers who urge him to come and be among them whom they consider an idol and master. The old man is naturally much moved and wishes nothing more than to see his old country and speak the language once more.

Music Operators of America has voted to present awards for the most popular jukebox record of the year, the most popular artist on jukebox records and the record company most consistently supplying operators with jukebox directed records. Awards for 1961 will be made at the MOA annual convention in Chicago in May, 1962. The awards will be made on the basis of nominations and balloting by MOA members prior to the convention.

The International Record Men's Club will hold its second luncheon Nov. 28 at New York's Hotel Warwick. Speaker for the second session will be Fred J. Reiter, who represents Hispavox of Spain and Gamma of Mexico. He'll discuss the recording and music publishing industry in Spain and Mexico. Walter Hofer, chairman of the group, will announce the members of the special advisory executive board which is now being formed at the meet.

## Premier Buys Parade, Spinorama Records

Premier Albums Inc. has purchased Spinorama and Parade Records from Henry LaPidos. The deal involves acquisition of trademarks, artwork, music and inventory, in addition to warehouse facilities in Atlanta, and puts Premier among the largest producers of budget-priced product.

Spinorama and Parade will be continued as separate and distinctive lines from other Premier divisions, which include Coronet, Directional, Celebrity, Baronet and Twinkle. LaPidos, formerly a sales exec with Synthetic Plastics, has been signed by Premier as executive sales manager in charge of Budget Service Records. Latter has been set up as a Premier division.

## On the Upbeat

### New York

Tony Cabot, Hawaiian Room maestro, has been appointed director of music for Studio World Film Co. . . . **Everly Bros.** (Don and Phil) will be inducted into the U.S. Marine Corps Nov. 23 at Camp Pendleton, Cal.

Frankie Avalon makes his Catskill Mountains debut on Thanksgiving Day at the Pines Hotel, South Fallsburgh.

Joe Kolsky's Diamond Records has purchased the master of "What's Up" by the Destinys from L&E Productions, a Dallas firm . . . Dion is out on a midwest deejay tour for his Laurie slicing of "Runaround Sue" . . . **Atco Records** has taken over national distribution of "Burnt Biscuits" by the Triumphs on the Volt label.

### Philadelphia

Showboat has **Aretha Franklin**, Nov. 20-25; **Bobby Timmins**, Nov. 27-Dec. 2 . . . **Frankie Avalon's** next Chancellor album will be in Italian, probably tagged "Rome and Romance" . . . **Brook Benton** at Sciolla's, Dec. 4-9 . . . **The Tyrones** now working the **Turf Lounge** in the **Latin Casino** . . . **The Jaye Bros.** booked into the **Andy's Log Cabin**.

**Dottie Smith**, former **Louis Jordan** chirper, opened her own lounge, **La Gayla**.

### Chicago

**Gay Claridge Orch** opens 26 weeks at **Milford Ballroom**, Chi.

## Pitt Press Cric Quits In Bach Vs. Barbershop Tiff

Pittsburgh, Nov. 21.  
**Michael Holmberg**, the fiery young music critic on the Pittsburgh Press, resigned from his post Tuesday (14) after refusing to cover a barbershop quartet concert which was scheduled the same night as a Bach Choir concert.

Dave Hall, feature editor of the paper, assigned Holmberg to cover the barbershop singers which is a big Pittsburgh Press promotion each year for the benefit of the Children's Hospital. Holmberg covered it last year, but balked at this year's assignment by pointing out that Bach was more important musically.

Hall stressed the importance of the harmony singers in the fund-raising drive for the hospital but Holmberg was adamant and turned in his resignation, giving his two weeks' notice.

Vic Free, the paper's managing editor, accepted his notice and paid him off.

## Col Shifts Nat Fontanetta To Its Special Products

Nathan J. Fontanetta has been shifted from Columbia Record Sales Corp. to Columbia Special Products as associate account exec. In his new post, Fontanetta will be responsible to Special Products manager Al Shulman in assisting with the sale of records presentation books to be used as gifts, awards, and salesman and dealer incentives.

Fontanetta joined Col as an organization development trainee in 1959. He was transferred to the sales corporation the following year, first as market development manager and then as special products manager.

## Victor Ups Rice

Darrell Rice is taking over as music director of RCA Victor's Coast division. Rice, who previously worked in the Coast office as a consultant for religious product, will now supervise the recording of several of Victor's pop artists and also concentrate on the general area of tv music. He'll be working with music directors Dick Pierce and Neely Plumb.

Steve Sholes, who's manager of Victor's Coast artists & repertoire, indicated that the move would enable Pierce, who formerly worked on tv and piz product in addition to supervising such recording artists as **Henry Mancini**, **Ann-Margret** and **Lena Horne**, to spend more time on individual artists.

Dec. 3 . . . **Stan Getz** down for **Birdhouse**, Chi, Dec. 5 for a fortnight. **Ramsey Lewis Trio** and **Oscar Brown Jr.** follow with two weeks, Dec. 19 . . . Folk duo **Frank Hamilton & Velucha** set for **Gate of Horn**, Chi, Dec. 8 for a fortnight . . . **Don Shirley Trio** into **London House**, for three weeks, starting Dec. 17 . . . **Clancy Bros.** and **Tommy Makem** skedded for **Orchestra Hall** concert session, Chi, Dec. 30.

**Marty Grosz**, son of the late artist **George Grosz**, and featured banjoist in **Gaslight Club's Speak-easy Trio**, left the group to freelance in the Chicago area . . . **Mercury A&R** man **Shelby Singleton** cut four sides and two albums with **Jimmie Skinner** and **Count Carl Von Stevens** at the recent **CMA** conclave in Nashville. A&R man **Quincy Jones** signed **West Coast** group, **Clyde King & The Sweet Things** to Mercury recording contract. Their first release is "The Boys in My Life" . . . **Emery Deutsch Orch** currently at **Van Cleave Hotel**, Dayton, O., through Dec. 18 . . . **George Shearing** skedded for **Town House Hotel**, Toledo, O., Nov. 28 for a week . . . **Stan Kenton** into **Casa Manana**, Ft. Worth, Texas, for four days, Nov. 29. **Jack Teagarden** down for single session, same club, Dec. 10 . . . **Jimmy McPartland** into **Padded Cell**, Minneapolis, Dec. 1 for 10 days . . . **Sarah Vaughan** tapped for **Ed Sullivan** guestshot Dec. 10.

## VERVE PITCHING FOR BIZ IN SINGLES MKT.

Verve Records, which had been concentrating in the past on the album field, is now making a pitch for the singles market. Its drive is being primed by Andy Miele, director of marketing for the MGM/Verve/Cub labels.

The first group of Verve singles, which features sides by **Ella Fitzgerald**, **Robert Holiday Orch** and the **Quotations**, will receive all-out promotion with the dealer, distributor, one-stop and disk jockeys.

COMING! A Great Score from  
A Great Show

- THE GAY LIFE
- Lyrics and Music by
- HOWARD DIETZ and ARTHUR SCHWARTZ
- MAGIC MOMENT
- WHO CAN? YOU CAN?
- SOMETHING YOU NEVER HAD BEFORE
- OH MY LIEBCHEN
- COME A-WANDERING WITH ME
- WHY GO ANYWHERE AT ALL
- FOR THE FIRST TIME
- THIS KIND OF A GIRL

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- ☆ SLICIN' SAND
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- ☆ HAWAIIAN WEDDING SONG

# Rita...

YOU WERE WONDERFUL—  
EVERYBODY LOVED YOU...

## The Living Room

915 SECOND AVENUE  
NEW YORK CITY

November 20th, 1961.

Dear Rita:

As a rule we don't write "bread and butter" letters to the artists who have appeared in "The Living Room", but for you, we want to make an exception.

You were wonderful and everybody loved you. Our only regret is that we could not book you for more than two weeks.

We want to thank you for bringing SRO business into "The Living Room". We also wish to congratulate you and your Director-Arranger, Marion Evans, on your terrific act.

You've got a great future, Rita, and we are proud to be part of it.

Sincerely,

*Dan Segal*  
Dan Segal - President

*Joe Goldsmith*  
Joe Goldsmith - Manager

Miss Rita Hayes  
603 Madison Avenue  
New York 22, N. Y.



### NICK LAPOLE

New York Journal-American

### RITA HAYES WINS ACCLAIM

"I've cast one affirmative ballot for Rita Hayes, the svelte, blonde songstress who began an engagement last midnight at Danny Segal's Living Room.

"Rita is tall and possesses a classic beauty; she was dressed in a simple off-white gown that enhanced her splendid figure.

"Her voice shows the effect of much study. Her diction is perfect, she enunciates each syllable with clarity. Rita is a far cry from the girl singers who emit raucous noises that supposedly represent the efforts of some of our top composers."

### TED MORELLO

New York World-Telegram

"There's more than looks to Miss Hayes. Her song styling is vibrant and exciting.

"It's a handsome performance, reinforced by a stage presence at once demure and dynamic."

### BERT BACHARACH

New York Journal-American

"BB's Best Bets: Rita Hayes is a friend of the family and I'm naturally biased—but everyone else at the Living Room also flipped over this lovely gal-singer."

### JOHN DAVID GRIFFIN

New York Mirror

"Rita Hayes returned to the Living Room the other night and was a smashing vocal success. Rita can belt out a song better than many of the top names in the business today. Watch her!"

### VARIETY

"Rita Hayes hits an excellent stride... is a well contoured looker with a charming song man. She has an intimate style that goes well, and a catalog easy to absorb... warmth and a regard for lyrics as well as melody."

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## Vaude, Cafe Dates

### New York

Jerry Vale a holdover at the Sands. Las Vegas, Lounge... Soler & Lorca to Steuben's, Boston, Nov. 30... Chubby Checker to play several European dates in December... Claire Alexander signed by Liberace for his current show at the Monticello, Framingham, Mass., and Harrah's, Lake Tahoe, Nov. 26.

Dave Astor pacted for the Blue Angel, N. Y., Dec. 7 for five weeks... Sandu Scott, following her Cipango, Dallas, stand on Nov. 21, will plane to England for five weeks of dates... The Playmates and Enrico signed to the Sheldon Schultz office... Lucille & Eddie Roberts booked for the Playboy, Miami Beach, Jan. 9.

### Chicago

Linda Merrill plays the Club Caravan, Austin, Tex., Nov. 30-Dec. 6... Keyboarder-vocalist Gene Drake opens the new Red Umbrella in Chi Nov. 27 for an indefinite stay... Dick Smith at the Horizon Room (Greater Pittsburgh Airport) until Dec. 3... Stepin Fetchit currently at the Magnolia Gardens, St. Louis... Belle Barth booked into the Lafayette Supper Club, Indianapolis, Dec. 4 for two weeks. Same club has Crosby Bros, Jan. 15 for two... Bob Summers Trio held over at the Downtowner Motel, Minn., for an indefinite stay... The Voyagers at the Wells Fargo Lounge, Moline, Ill., until Dec. 5, followed by the Turnabouts for two.

### Hollywood

Herkie Styles and Milt Trenler open tonight (Wed.) at Slate Bros... De Marcos go into Ben Blue's Dec. 5... Barry Ashton and his revues and orch leader Skinnay Ennis re-signed for another year at Statler-Hilton Hotel... Sammy Davis Jr. booked into Fontainebleu, Miami, Feb. 13 for 14 days... Israel chlrp Ba'Ya opens March 14 at Dunes Hotel, Las Vegas... Freddy Morgan on 20-week tour of Tivoli circuit, Australia... Paul Gilbert, Ink Spots and Jacqueline Fontaine current at Chi Chi, Palm Springs... The Modernaires start two-week stand this week at Taylor's Supper Club, Denver... Dick Contini and his four launch a fortnight appearance at Mapes Hotel, Reno, tomorrow (Thurs.)... Billy Daniels into Basin Street East, N. Y., for four frames starting Feb. 8.

### Reno

Alvino Ray & the Petties set for a Reno bow Nov. 23 at the Mapes for two frames... Nick Lucas in at the Holiday Hotel Dec. 7 for three weeks... Goofers held over at Harold's Club through December... Novelties pacted for two weeks at the Mapes beginning

Jan. 18... Kirby Stone Four with Bobby Doyle Trio to Harrah's in Reno Dec. 27 through Jan. 23... Red Skeleton set for three-weeker at Tahoe Harrah's with a Jan. 4 teeoff date... Bert Wheeler back in Minsky's Follies show at the Riverside following two-week hiatus while the Mills Bros. were in.

### Dallas

Herb Shriner, Marie McDonald and Joe Reichman orch play a State Fair Music Hall solo stand Nov. 25... Jose Singer, 83'er, returned to the Adolphus Hotel's Burgundy Room... Georg Solti assumed baton over Dallas Symphony Orch... Irma Brown singing at the Executive Inn Club... Cliff Brewton's combo into the new Slave Quarters privately... Les Elgart and Seat Davis bands onstage Dec. 19 for one show at State Fair Music Hall... Walter Vaughn, pianist, into the Red Jacket Club.

### SAHL TRIM \$7,800, SEATTLE

Seattle, Nov. 21. Mort Sahl, here a year ago, returned Wed. (15) to draw a fancy \$7,800 gross at the 2,600-seat Orpheum. House was scaled to \$4.50. Songstress Joanie Sommers rounded out the bill.

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• Minstral (white face) Budget \$25  
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# FLA. SUN GETS IN ACTS' \$ GLEAM

## Basie, Goodman Bands Join Seattle Fair's \$20-Mil. Entertainment Pkg.

Seattle, Nov. 21. Entertainment for the World's Fair here, with opening day (April 21, 1962) just five months ahead, is shaping up and can well be the biggest six-month package of entertainment ever presented on the Coast.

Recently set by Harold Shaw, fair's performing arts director, are top American attractions in the fields of pop and classical music, ballet, drama and variety. These join those previously announced from foreign countries, which are fairly well set, although there will be more, probably including at least Russian companies.

Newly set in the pop music category are the Benny Goodman and Count Basie dance bands. Both will play for dancing in the Arena. Goodman is booked June 11 through June 16; Basie, May 7 through May 12. Lawrence Welk troupe and pianist Erroll Garner were previously set for concerts.

**Flock of Vocalists**

Vocalists signed include Ella Fitzgerald, Johnny Mathis, Josh White, Richard Dyer Bennett and Theodore Bikel.

The New York City Center Ballet, with Diana Adams, Patricia Wilde, Jacques D'Ambrose, Nicholas Magallanes, is set for week of July 30 in the Opera House. Appearance of the Martha Graham dance troupe is dependent upon its spring season in New York.

Grandstand events in the 12,000 seat stadium will include the Roy Rogers show, June 23 through July 7. Arthur Godfrey will head a horse show sometime during the summer. Ringling Bros. Circus is set for the week of Aug. 6 in the Arena.

Three major regional theatres receiving Ford Foundation grants and the Cirque Theatre of Seattle have been invited to appear in the Playhouse. The Actors Workshop of San Francisco has already accepted the invitation. Other two invited are the Alley Theatre, Houston, and the Arena Stage, Washington, D. C. Hal Holbrook will present his "Mark Twain" for one week in the Playhouse.

**Other Legit Bookings**

Theatre bookings previously announced include the Greek National Theatre, London's Old Vic, the Comedies Canadiane and the Royal Dramatic Theatre of Sweden. The Swedish drama group has added Strindberg's "The Father" to previously announced O'Neill's "Long Journey Into Night" and Strindberg's "Miss Julie" for run May 27-June 3.

The Seattle Symphony has just revealed it will do a \$125,000 production of Verdi's "Aida" with Milton Katims as musical director and conductor. Title role will be sung by Gloria Davy, young American Negro soprano, tenor Sandor Konyas has been cast as Radames and Met baritone Robert Merrill will have role of Amonasso.

American artists and entertainers will get millions from the fair's coffers, say fair officials. The "World of Entertainment," they assert, will represent a \$20,000,000 expenditure. This includes buildings, promotion and travel expenses.

All of the above listed entertainment is set for the fairgrounds. In addition, downtown theatres will be heavily booked, with local outfits such as Northwest Releasing Corp. handling top drama and variety entertainment. Northwest Releasing is also booking for the fairgrounds in coordination with Harold Shaw.

**Brothers' \$6,452 Record**

The Brothers Four, playing their third engagement at the Totem Pole, Auburn, Mass., set a new house record of \$6,452 for a one-nighter. Going up to 1,523 couples at \$3 a pair.

Former record was held by the Glenn Miller band.

**Milbourne Christopher**  
who is also President of The Society of American Magicians has written an affectionate reminiscence on a  
**Fellow Magician**  
another interesting feature in the opening  
**56th Anniversary Number**  
of  
**VARIETY**  
Plus other statistical and data-filled charts and articles.

## Winifred Atwell On Aussie Color Bias

Sydney, Nov. 21. Negro pianist Winifred Atwell, winding up an extensive hinterland concert tour here, blasted local officialdom for segregation of colored folk at many of her concerts.

Miss Atwell declared that had she known that in certain Australian country towns Negroes were not permitted to sit with whites, but were compelled to sit alone in the lower-priced seats, mainly hard wooden benches, she would have refused to perform to the white audience. She added that Australia is willing to do something for folk of almost every other nationality via the Colombo Plan, but at the same time was unwilling to help its own colored people.

Miss Atwell pointed out that although this was her third visit here she was compelled to secure special permission to enter the country despite the fact that she is married to a Britisher. Her current tour covered 50,000 miles, a record for a single performer here.

Government officials have been approached by responsible organizations to stop segregation in cinemas in certain country centres and to permit the aborigine to occupy the higher-priced seat if he or she is willing to pay and not be compelled, as at present, to sit only in a lowly spot designated to "coloreds."

Miss Atwell's no-punches-pulled statement drew strong editorials in key newspapers here. It's understood that the case for the aborigine now has the attention of Robert G. Menzies, Australia's Prime Minister and his cabinet ministers.

## Sue Jack Entratter For 250G Over Passenger's Death in '60 Nev. Crash

Las Vegas, Nov. 21. Sands Hotel President Jack Entratter was named as a defendant in a suit for wrongful death asking \$250,000 damages filed in District Court here Friday (17). Action stems from a traffic accident Aug. 27, 1960, which claimed the life of New York electronics manufacturer David Ormont.

Cofendant with Entratter, driver of the car in which Ormont was a passenger, were Doris Jean Jones, driver of the car which collided with the Entratter vehicle; the County of Clark, the Board of County Commissioners and Fess Lamb, county road superintendent. The suit was brought by Joseph T. Rice, administrator of the Ormont estate. Also sought is \$4,751 in funeral expenses.

Entratter is accused of negligent operation of his car. Mrs. Jones is accused of similar driving and the county and road superintendent are accused of negligent maintenance of the highway.

## PRICING SELVES OUT OF MARKET?

"What is there about Florida that makes acts want twice as much to play there as in Washington, for example?", asked the agent in the major talent agency. "Why do they pick on that area to want Las Vegas prices? Is it our fault, the owners' fault or is it the fault of the actors?" This bit of soul-searching went on last week in the office of a responsible executive who asked that he not be quoted. He urged an honest appraisal of the Florida situation as well as problems in other cities. "Otherwise," he said, "there will be less spots for the acts to work next year."

He pointed out that today in Florida there are only a few hotels and they hire on a week-to-week basis. But 10 years or so ago there were many spots that booked acts for four weeks. The town jumped and everybody made money which also had top names at one time, but now plays only a small role in the entertainment mart.

**Victims Cycle**  
The entire Miami Beach situation doesn't make sense, he said. Granted that hotels charge a high price, but they only have a short  
(Continued on page 50)

## Glaser's ABC Into Outdoor Field Via New Subsidiary

Associated Booking Corp., headed by Joe Glaser, has formed an outdoor subsidiary Associated-Outdoor Corp. with the blessings of longtime outdoor agent George A. Hamid who recently vacated a similar setup at General Artists Corp. Although Hamid will not be in the venture, his executive assistant for more than 30 years, Dorothy Pachman, will be in charge of the new outfit. Glaser is moving into larger quarters in the Decca Bldg.

Associated Outdoor will provide a fresh source of talent for the outdoor fields. In addition to the normal novelty imports from abroad, Glaser and Miss Pachman have a network of foreign correspondent offices which will provide a constant supply of outdoor talent. In addition, the Glaser lists will supply name performers and bands to circuses, fairs, carnivals, etc.

Glaser and Hamid have been conducting talks for the past few weeks, ever since Hamid and GAC parted. Although Hamid is completely out of booking picture, he will work in cooperation with Miss Pachman and ABC.

Hamid has stated that he'll devote the bulk of his time to managing his properties which include the Steel Pier, Atlantic City; The New Jersey State Fair at Trenton; the Greensboro (N.C.) Fair and the Hamid-Morton Circus.

George A. Hamid Jr. was recently named executive vice president of Freedomland, N.Y. and his cousin, Henry Hamid, was made his assistant.

## Dave Guard's Whiskeyhill 4's Concert & Cap Dokes

Dave Guard, who figured prominently in the well-publicized breakup of the original Kingston Trio, has formed a new singing group, The Whiskeyhill Singers. Quartet of three boys and a girl will play its first date Jan. 22 at the Colonial Club in Toronto. Following this session, the foursome go on to two weeks of college concerts in the east.

Guard and his group will base in San Francisco, going out on periodic four-week tours. Singers will cut their first Capitol album in early January.

## Govt. Loses Mpls. Test Suit to Collect Back Cabaret Taxes But Will Appeal

**Comedian**  
**Charlie Manna**  
has an interesting discourse from the performer's viewpoint in his  
**Lament For Break-In Dates For Today's Comic & New Material**  
one of the many Editorial Features in the upcoming  
**56th Anniversary Number**  
of  
**VARIETY**  
Plus other statistical and data-filled charts and articles.

Minneapolis, Nov. 21. Loser in the first legal round the Internal Revenue Service (IRS) nevertheless intends to persist in its efforts to collect certain cabaret taxes which it has levied against niteries throughout the country. The cafes, however, refuse to acknowledge the taxes are owed.

These are taxes which the niteries did not collect from patrons who were served and who paid their tabs for food and beverages prior to the floor shows' start or who occupied tables in adjacent rooms, the doorways of which remained open during the entertainment.

When payment of more than \$200,000 and \$32,000, respectively, was refused by suburban Culbertson's cafe and Nib's Magic Bar here, the IRS brought suits in Federal Court against the establishments.

Result was precedent-setting decisions by Judge E. J. Devitt holding that Culbertson's and Nib's did not owe the taxes which covered a seven-year period.

## Ky. Cleanup Ups Cincy Cafe Biz

Cincinnati, Nov. 21. Cincinnati night spots, hyped by the recent vice cleanup on the Kentucky side of the Ohio river, are perkling downtown and on the hilltops. The brightest entry is 350-seat plush Surf Club room in 49-Janes Western Blvd., where manager, Erv Hoinke Jr., has week dating for name acts and has added Sunday afternoon jazz concerts. Eddie Heywood and Jack Teagarden, recent toppers, were followed by Earl Bostick, currently, then Don Adams and Bobby Hackett.

Teagarden labeled the jazz sessions "a community service where good musicians can express themselves in the art they love." Talent includes local groups and visiting stars as guests.

Stein's Hideaway, suburban dance-cruiser, has comic Clarence Lous for four weeks, backed by singer Jackie Curtis and pianist Frank Brandstetter. A new downtown sippery, Left Bank, is operated by Myra Kirschner, wife of Herbie, pianist of Piano Lounge, and features the Jazz Quartet.

## Paris Lido Prepping New Show, Improving Room's Visibility in 3-Wk. Shutter

Paris, Nov. 21. For its first new show in two years the Lido cabaret is closing for three weeks, Nov. 15-Dec. 6, to remove the eight poles in the room which have partially blacked visibility all these years. "Pour Vous," conceived by René Fraday and Pierre Louis-Guerin, and staged by Donn Arden, bows Dec. 6.

It also will probably run two years since the last one did sock biz in its second year with show buffs coming in for repeat looks. It will preserve its format of production numbers interspersed with showcase acts and sprinkled with offbeat mechanical effects.

New show will have seven acts of which five are American. Arren & Broderick are a veteran comic interlude; George Matson, a record mime entry; Senor Encenas, a ventriloquist; Sweeney (2), a dance team; and Marvin Roy, a magician. Matson, Wences and Roy have played the Lido before.

Others are the Esuardos (5), a female trio act from Scandinavia, and Arnold Shoda, an ice skating star. A lead dancer, Vassili, will also be used for the first time. He is from the Boland Petit Ballet.

Also on the bill will be nude dancers, and two lines of chorus boys, one all-Negro. The Bluebell Girls (16) will be the tarp and dress backbone of the show.

In addition, there'll be two singers, Christian Selva and France Pommary, as well as an ice skating rink, swimming pool, waterfall and chandeliers covering the whole house in a Versailles number.

Last week, however, Culbertson's and Nib's were notified by the IRS that it will appeal Judge Devitt's decisions to the Circuit Court of Appeals in St. Louis where arguments likely will be heard next May. It was pointed out that on the appeals' outcome may depend the Government's collection of millions of dollars in excise taxes from thousands of niteries throughout the U. S.

**9 Mpls. Spots Affected**  
With at least nine niteries in this area similarly involved in this tax matter, it has become known that the IRS has indicated a willingness to settle out of court for a lesser amount than allegedly is due in at least one of the cases.

This case involves theatre circuit owner Bennie Berger, who frequently is engaged in fighting the film companies in small town exhibitors' behalf, but now is battling the IRS because it claims that his Schiek's restaurant, one of 115 city's leading eateries, which also presents floor shows, owes \$250,000 in cabaret taxes.

Berger says the IRS had approached him to try to effect a settlement for a lesser amount than \$250,000, but he refused the compromise offer. He recently moved Schiek's to another location where it's larger and more elaborate, having involved an approximate \$750,000 expenditure for the property and remodeling.

"Either I owe all or nothing," says Berger in explanation of his refusal to accept any compromise. "That's why I'm gambling in the courts."

As in the other cases, the IRS is trying to make Berger pay cabaret taxes which he did not collect from patrons.

## Postpone Bruce Frisco Trial; Comic's N.G. \$945

San Francisco, Nov. 21. Trial of Lenny Bruce—arrested at the Jazz Workshop Oct. 4 for using obscene words in a public place—was put over until Dec. 4 by Municipal Judge Albert A. Axelrod last Friday (17). Bruce's attorney, Seymour Fried, got the continuance after police began playing tape of the comic's Jazz Workshop show.

Tape got squeaker and squeaker and Fried protested the taped version of show was not faithfully reproduced, whereupon the judge gave lawyer time to get proper equipment so the tape could be heard in its entirety.

Meantime, Bruce returned for a Sunday night (19) concert at the Curran Theatre, where he grossed a meagre \$945. Actual attendance which was sealed to a \$5.50 top.

# Mpls. Flame Room Folding in Face Of Agents' 'Excessive' Coin Demands

Minneapolis, Nov. 21.

After being the city's toniest supper club since 1941, and at times the only Twin Cities' nitery to play name acts, the Hotel Radisson Flame Room is quitting entertainment after the Phyllis Diller engagement Nov. 29.

It's dropping shows at a time when a recordbreaking number of niteries are operating here and the competition for trade is the heaviest. However, only one other such establishment, Freddie's, goes in for name acts regularly in the Twin Cities with their combined population of more than a million.

The Hotel Radisson management explains the Flame Room's tossing in the sponge by stating it's tired of losing at the rate of \$100,000 a year on the room and that the time has come to call a halt. Blame for the "unfortunate" development is placed by the management on "excessive" salary demands by agents or name acts—the only sort the room cares to play—and unions' "throat cutting."

## Reopening Next Fall?

If agents and unions "see the light" and become more reasonable in their demands so that operating conditions can become bearable there's a possibility that next September, 10 months distant, the Flame Room may return to entertainment along the same name acts line that always has been its policy, according to the management.

"Probably because the Hotel Radisson is this city's largest and leading hotel, acts' agents have been insisting on classifying the Flame Room with similar establishments in the largest eastern centers," the management's statement points out. "So that the agents' prices, for their name acts have been at the same high level as is charged supper clubs in such cities as New York and Chicago. We simply cannot afford these prices if we are to avert the room's heavy losses which we have been suffering."

Acts frequently advised the room they were willing to work in it for reasonable compensation, but didn't dare to go contrary to their agents' wishes, according to the Radisson management.

As examples of unions' "throat cutting" the management cites the fact it has been forced to use a seven-piece orchestra instead of the five-pieces desired and to employ a spotlight operator, although the lighting system is such that an

orchestra member, by pressing a button, can regulate the lighting himself.

Millions of dollars have been spent to enlarge and improve the Radisson during the past few years—the project only recently has been completed. The present Flame Room was part of this project and is much larger and more attractive than its predecessors.

The Flame Room went along losing big money until now because it has been the pet of wealthy Tom Moore, the Hotel Radisson's heaviest stockholder as well as managing director. However, the board has now decided "it's time to call quits," even though, along with Moore, it realizes that the room has been a fine public relations and publicity asset.

## Ray Charles Dope Rap Hypoes Take In Nashville Gig

Indianapolis, Nov. 21.

Ray Charles, blind singer and pianist, will be tried here Jan. 4 on charges of possessing narcotics and equipment to use them as result of his arrest Tuesday (14) in local hotel between dates at Anderson and Evansville. He played his concert in Evansville Wednesday (15) under \$1,250 bond set after arrest. Bond was continued until Jan. 4 trial date.

Charles, 31, told police he had been using narcotics since he was 16 and that he had been arrested in New York on narcotics charge and received suspended sentence a few years ago.

A detective sergeant, William E. Owen, said Charles' needle-marked arm was "one of the worst I've ever seen." Police reported finding a syringe, hypodermic needles, 13 capsules containing residue of heroin and a cold cream jar full of marijuana in Charles' hotel room.

## Show's Sponsors Switch

Nashville, Nov. 21.

It was an ill arrest that blew singer Ray Charles good here last Wednesday (15). His scheduled appearance at the Tennessee A. & I.

(Continued on page 50)

### Up for Grabs

Las Vegas, Nov. 21. Flamingo proxy Morris Lansburgh found out "Folies Bergeres" title wasn't registered in Florida, latched on to it, and will have a show with that name at his Deauville in Miami Beach, with Barry Ashton producing. Lansburgh also tried to register "Lido de Paris" in Florida, but someone had beaten him to it.

## Mucho Boffos At Friars' Luncheon For Alan King

The New York Friars' Luncheons have become a show biz institution. It's a fest where comedians and other performers seemingly get rid of many of their inhibitions. It's a social safety valve for many of the comics. For the sell-out Alan King salute Monday (20) at the Hotel Astor's main ballroom, the valve was almost in continual operation.

King's shindig was notable for several items, one of them being the presence of former N.Y. Leon & Eddie's boniface, Eddie Davis, who came up from his Ft. Lauderdale (Fla.) retirement to see topers of the entertainment industry pay tribute to one of his former charges. On the same platform was Myron Cohen, another headliner made within the confines of the former 52d St. spot, on which site is being erected the new Soots Shor eatery. It was a sentimental turn in a session that frequently flowed with sentimentality despite the ribaldry that came freely.

Emcee Jack E. Leonard, who terrorizes as well as gives the pace and setting for these affairs, was in top form. His remarks before, during and after a speaker provided howls in many cases. For example, Garry Moore's tribute pointed out that King saved his show many times. Leonard cracked "that after this speech, it was easy to see why King was booked so many times for that layout. Durwood Kirby, of the same show, spoke in glowing terms of King, and Leonard called him Indianapolis' biggest liar. Some other lines that broke up the house scorch publication in a family newspaper.

The luncheon took a major up-beat with Johnny Carson who

(Continued on page 51)

# Plans Set to Sidestep 'Auditions' For Acts Playing European Bases

By HAZEL GUILD

Frankfurt, Nov. 21.

## Borge Pins Planners On N.O. Concert Date

New Orleans, Nov. 21. Victor Borge, here for a concert Thursday (16), proved he's not only a master musician and humorist, but that this city is badly in need of a concert hall. He had to overcome bellinging, shouts and boos of wrestling fans attending a match on the opposite side of Municipal Auditorium, stage management fouls and poor lighting.

Ten minutes after Borge was on stage it became obvious that the distractions on the other side of the partition were fraying his nerves. But he managed to turn the situation into some excellent punning of the city's concert facilities as well as the grappling fans. At one point during his second selection after the intermission, Borge stormed angrily from his piano when announcements at the grunt-and-groan match drowned out his comments. A short time later he rebuked the stagehands for not giving him more light to see the keyboard.

"Don't you have an overhead spot?" he angrily demanded. Then added: "When was this garage turned into a concert hall?"

Several years ago, Leopold Stokowski stormed from the podium while conducting the New Orleans Symphony orchestra because of competition from a jazz band playing for a Carnival ball on the opposite side of the concert hall.

## AGVA Hiking Nitery Payoffs To Welfare Fund

The American Guild of Variety Artists has formulated the rider that will be attached to all present cafe contracts to pay \$1 for all performers working out a weekly contract and 35c per night for one and two-night deals, and 30c for the third night. Upon payment for the total sum of \$1 per week, no further outlay shall be required from the employer for that week. This fund, according to the rider prepared by the union, will be paid to the Supplemental AGVA Welfare Fund in addition to the \$2.50 weekly now paid to the AGVA Welfare Trust Fund for weekly engagements, and \$1 to the latter body for one-nighters.

It has also been learned that the union filed the terms of its new demands with the Chief of the Charities Division of the Social Welfare Dept. at Albany, on Sept. 25, even though the action was authorized more than a month later at the meeting of the AGVA National Board which passed the motion on Oct. 26.

The AGVA filing provides for three union reps and three employer reps, but hasn't yet released their names.

It has also been revealed that AGVA got a \$6,000 advance from Theatre Authority for its Sick & Relief Fund, which will now come under the jurisdiction of the Supplemental Welfare Fund, which is set up to give S&R 50% of its take. The Sick & Relief Fund, reached a high of about \$250,000 three years ago but is practically exhausted now. Whether Margie Coate, the present S&R administrator, will remain in that post poses a question since her functions may be absorbed by the supplemental AGVA Welfare Fund.

The German-American Agency, which books American and other performers for the U.S. Army and Air Force's circuit of clubs in Europe, is hoping to sidestep the Army's highly unpopular "auditioning" requirement for pros working the clubs in Europe.

The Air Force does not demand that the acts give an "audition" for the club managers and bookers in the military business, but the Army in Europe does. And, according to German-American Agency rep in Frankfurt, Lloyd Nelson, there may be two ways for the G-A agency to help its talent avoid the undesirable, unprofitable, unusual additions.

First, Nelson said, he had arranged that a current group of entertainers playing the GI circuit, the Carter Family, a musical group of three daughters and their mother, perform for a special press conference held at American Forces Network. Then the Carter Family is interviewed and sings over the AFN while invited representatives from the Army Officers' Clubs, Non-Commissioned Officers Clubs and Enlisted Men's Clubs in this vicinity, look on. He asked the press along, too, to make it all more palatable to the entertainers, and thus hoped that the combination press conference, interview and taping of a show over AFN would suffice the "audition" for the military.

Another device is a special "screening show" for the military show buyers. Since the Air Force does not demand this audition, it is possible to book an act into an Air Force-operated club in nearby Wiesbaden, and then invite the military show "censors" over to have a look at the act while it is actually going on.

Since Jack Carter complained in a recent VARIETY article that performers are required to audition before their acts are permitted in the Army clubs overseas, there

(Continued on page 50)

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ALSO SEE PAGE 38, TV SECTION



# "a STAR is born!"

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"At the Copa on opening night, she proved that show business still generates magic.

"A surprising voice as commanding as Judy Garland's and with the same kind of savy and showmanship, too.

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MILTON ESTEROW, *New York Times*

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LOUIS SOBOL, *New York Journal-American*

"The extra treat at the Copa is a tiny girl named Tina Robin with a powerful set of pipes."

EARL WILSON, *New York Post*

"Little Tina Robin's songs captivated the Copa opening crowd."

NICK KENNY, *New York Mirror*

"Stops the show cold!"

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October 25, 1961

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# Fla. Sun Gets in Acts' \$ Clean

Continued from page 47

season. Even the musicians union has a higher scale than in most cities. They demand from \$180 to \$200 per man for the hotels. The acts ask more money there than in most other cities, and as a result they are leaving the winter season.

Now all the big nightclubs are gone, there are only a few hotels, and those hiring talent are diminishing. The Fontainebleau will play shows twice weekly. The Eden Roc and the Deauville are the only two hotels that have committed themselves to sizable name shows during the season. He predicted that if Miami Beach continues to decline show-wise, it will go the way of Atlantic City, a re-creator says they have to charge higher prices than probably in any other city in the country.

It's almost ridiculous to charge \$17.50 minimums. "Who can afford it?" The people can see the same headlines in Blistrub's (Boston) or the Copacabana (N. Y.) for far less money. What's more, vacationers from other hotels in Miami Beach are permitted to see the same shows on the bus tour for just a few dollars. The bus company charges \$10 for a package of three hotel shows.

"It gets crazier yet—an operator will look at his reservation list for the evening. The expensive headline isn't drawing. He's gotta do something to make it look good for the act. You just can't let him play to empty seats. So he calls up the bus company, and tells them he can accommodate three busloads. Thus the star plays to a full room, gives a good show, and he is proud of the business he is doing.

"So then this happens. He tells me to look at the business. It's just great—the room's packed. Next he tells me that he's gotta get more money next year because he does so big in this room. It's absolutely weird."

The harried pincer admitted that it's difficult to reverse the trend. One act or one office can't be a hero and reduce salaries. The acts and the offices must define a limit. The owners must be able to say no to the acts' and agents' demands, and the agents must try

to instill a little sense in the performer.

They must realize Miami Beach is not Las Vegas. The days of the black market and the sneak gambling are over in Florida. It's not like the old days, and all concerned have to realize the limitations.

"We can save Florida and we can save the nightclub business just by being reasonable. Otherwise this is a doomed business."

## HAL SANDS EXITS GAC, OPENING OWN OFFICE

Hal Sands, in charge of outdoor production at General Artistic Corp., is leaving the agency to go on his own the end of next week. He was among those brought into GAC when the agency started its expansion in the outdoor field six years ago.

Prior to joining GAC, Sands had his own production and booking office. While at GAC, he maintained his own stable of activity which was separate from the agency. It was a special deal that he entered into before coming into the office. He was brought into GAC when it absorbed the George A. Hamid outdoor office. That deal recently terminated.

## Ray Charles

Continued from page 48

State U. coincided with his arrest the day before in Indianapolis on a narcotics rap.

The publicity prompted the college sponsors to drop his one-nighter. However, promoter Abe Stein (who was handling publicity for the benefit) leased the State Fairgrounds Coliseum, and the show went on.

Stein sold more tickets than the A. & I. auditorium would hold—more than 3,500, about one-third of whom were white. Charles drew an ovation as he performed for an hour, grinning broadly while on-stage. He refused to discuss the Indianapolis arrest with newsmen.

## SHOW BIZ PAYS OFF

### 150G FOR IND. GOP

Indianapolis, Nov. 21.

Show biz paid off for Indiana Republican State Committee in big fundraising jamboree at \$5 to \$100 a ticket in the Coliseum at the fairgrounds Tuesday night (14).

An estimated 7,200 customers paid more than \$150,000 to see and hear Arthur Godfrey, the Lennon Sisters, Charlie Weaver, Vaughan Monroe and other entertainers, along with ex-Vice President Richard M. Nixon and various party notables.

Talent was said to have cost state committee between \$30,000 and \$35,000. Rest of proceeds will be used to liquidate its debts.

Success of jamboree was a blow to legit. "Toys in Attic" opened to slim attendance same night at downtown Murat.

## Bob Hope Preem

Continued from page 2

men fighting the blaze had to put on ties to get in and then the cops were called to get them out. The fire got a lot of space. Here it was treated as a spectacular but some of the newspaper critics didn't like it. Jack O'Brian said, "It lacked heart." Westbrook Pegler said, "It wasn't nearly as big as the one in San Francisco." Bosley Crowther called it "just another cheap Hollywood spectacle not nearly as effective as an Italian fire."

Bing Crosby's enhanced family status got a mention. "While Bing was acting in London he was producing here."

More of Hope: "The twist has really become all the rage. I stepped in the Peppermint Lounge; the other night and there was Toots Shor twisting with Elsa Maxwell. Invite them over if you want to break your downstairs-neighbor's chandelier."

"They're now showing movies in flight now. Airlines have made great strides what with movies, champagne, seven course dinners. Remember your back when the stewardesses were the main attraction?"

"Bachelor in Paradise" is a movie based on an idea by Frank Sinatra."

In a serious vein Hope recalled that he worked the Capitol with Abe Lyman in 1932 and it was during this vaudeville outing that he first met Crosby.

Premiere of the film and Hope's p.a. drew an unusually heavy turnout of fourth estate, including many of the top by-liners. Lensmen went back to the city rooms with a shot of Hope kissing Lucille Ball while Gary Morton looked on. Announced marriage of the latter two gave Hope's boss stop added punch and it got a heavy play in the Gotham dailies. Janis Paige and Virginia Grey, also of "Paradise" cast, among the celebs present.

## J. G. Stein Grant

Continued from page 2

make such a grant, it promised to guarantee raising \$500,000 to be matched by a Federal appropriation. It guaranteed a contingent \$150,000 to become definite after \$350,000 was collected. Besides initiating the campaign, RPB provided leadership in the effort. As a result of RPB's work, the campaign produced \$692,500 from private sources and the Federal Government followed a National Institute of Health recommendation for a \$491,000 grant.

Because the contingent \$150,000 was not used, this sum was saved for to use as "incentive money" or "risk capital" to stimulate other eye research construction campaigns. Nothing was deducted by RPB for the cost of the campaign. Stein and a group of MCA execs made the initial grant which started RPB in 1960. RPB was founded as a salute to Dr. Stein's 65th birthday last year.

## Iglesias NG in Dixie

Memphis, Nov. 21.

The Rober to Iglesias Spanish dance troupe, playing the Municipal Auditorium here, drew less than 500 admissions on its one-nighter Friday (17) at a \$3.75.

Gross was estimated to be less than \$1,000.

## Sidestep Army Auditions

Continued from page 48

has been a constant series of arguments with the military officials over the pros and cons of this auditioning. The military in Europe claims it only wants to make sure that the shows contain no blue material, no anti-religious, anti-fair or anti-Army comments, since the military night clubs are open to the wives and teenagers as well.

### Nelson's Attitude

Nelson points out, "Northern Area Command (headquartered in Frankfurt) insists on screening the shows before they are played at any of the Northern Area Command clubs, and many of the acts object to this. The soldiers are supposed to be grownup boys who may have to fight for their country, so it certainly should be all right for them to see adult entertainment."

Nelson, a former tenor, has switched to the management end. The German-American Agency, which he reps in Frankfurt, was founded about a year and a half ago by retired Major George E. Adamson, with headquarters at Bamberg, West Germany.

Although the agency is permitted to book acts in German clubs, so far it has been concentrating on booking into the vast Army and Air Force circuit of clubs in Germany and France.

"There's plenty of work for American acts here in the clubs," Nelson said. "We need good entertainment. Some of the acts may have to make 10 shows in four days, hopping from Germany from France, but of course that isn't a general practice. The acts can make money if they will perform here."

Many of the Americans based in Europe prefer to see the American talent. At the smaller clubs which have less financing, it is often the policy to book one U.S. show a month. Nelson's organization is also planning Sunday-afternoon shows.

Generally, the German-American Agency signs acts for a maximum 22 bookings in 10 days, and while it has the Carter Family on the tour now, for a fee of about \$8,000 including transportation, it is presenting a West-rn show of Johnny & Jack, Kitty Willis & Johnny Siebert, and Carrol Sewells for a \$10,000 package for 10 days in December, and will present the Do-Re-Mi Trio to the top clubs in January.

Western singer Hank Snow re-

cently performed in Europe and found the servicemen so anxious for good Western music that he and Jolly Joyce have formed a management business in New York, working with the German-American Agency here just to offer the Western acts to the military clubs abroad. (Snow's 10-day tour paid him a hefty \$18,000 working the military circuit. Army officials waived the audition for him, it has been reliably reported.)

## Talent Agencies

Continued from page 1

are expected to make an appearance before the profers.

While Government has put up veil of secrecy regarding the inquiry, one official said, "It's a real tough investigation. We want to take all the precautions we can."

As jury was impaneled yesterday morning before U. S. District Judge Peterson M. Hall, the prospective jurors were asked: "Are you connected with any phase of the entertainment industry such as motion pictures, radio, television, recording or juke boxes?"

Jurors were also told that the matter that would come before them would be in connection with violations of anti-trust laws.

## Berle's Jersey Date

Milton Berle has been signed for a stand at the Latin Casino, Camden, N.J., Feb. 16, in place of Eddie Gorme & Steve Lawrence, who cancelled the booking because of Miss Gorme's impending motherhood.

Berle has also been set at the Desert Inn, Las Vegas, Dec. 1, and the Eden Roc, Miami Beach, Jan. 31.

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# Singers Again Top Draws in Paris, Mop Up in Vaude & Hypo Disk Biz

Paris, Nov. 21.

Singers are again top in-person draws. This has helped sell records, and disks in turn have helped bring vocalists back to the public ken. Trend toward warblers has also livened up the vaudeville situation here. For it is headline singers for whom the public turns out, and they are now coming in strong for both new and oldtime names.

Last week alone seven stars held down 9,500 house seats which were virtually filled during their two and three week stays. Youths as well as oldsters are again paying \$1.50 to \$2.50 tops to see their favorites in the flesh.

The flagship Olympia had two solid three week sessions with rock and roller Johnny Hallyday and fervent, progressive belter Jacques Brel. It is now in for more biz with Georges Brassens, the anarchic troubador with salty songs.

ABC went back to house format with Sacha Distel's first Paris appearance after scoring on disks three years ago. His svelte, charm interlude did well. Now replaced by Patachou, he has moved to the Bobino.

The Europeene has gone back to house format with Latino singer Dario Moreno for solid returns while the Alliambra brought back offbeat singer-cleffer Leo Ferre for rapid turnstile turning.

Charles Trenet and his poetic songs are bringing them in via his one-man show at the Theatre De L'Etoile, and the Freres Jacques (4) are doing well at the Comedie Des Champs-Elysees with their offbeat songalog. Catherine Sauvage and her specialized songs are drawing the bulls at the Gaitte-Montparnasse.

This renewed interest in local singers, and the solid appeal of such Yank names as Ray Charles, Marlene Dietrich, Judy Garland, Connie Francis, and Harry Belafonte the last couple of years has sparked plans to get more top U.S. vocalists in for special concerts or longer house stints. It is felt that their higher money demands can now be met.

## Dance Review

### Bayanihan Dance Co. (Met Opera House, N.Y.)

Bayanihan Troupe, which had a New York run at the Winter Garden Theatre two years ago, is obviously a victim of the theatre shortage. Because there is no house in which to essay a long stay at the present time, its Manhattan visit was confined to two performances Sunday (19) at the Metropolitan Opera House. Auspices this trip is changed from S. Hurok to Columbia Concerts. A pity that they cannot linger it's one of the more charming dance ensembles to hit this town.

Filipinos presented under sponsorship of the American Field Services, again charms its viewers. This young, vivid an energetic group has been gracefully arranged. Verve and esprit, delicacy and vigor show in dances based on regional motifs. The closing Rural Suite perhaps provides an olla podrida of most of their themes. It's a joyous carnival starting with the building of a house, the threshing of the rice crop, and finally a series of flirtatious dances in which couples dance on extremely narrow benches, do fast terping to the "tinkling" bars wherein the dancers need speed and grace to escape crushed bones by this rhythmic vise created by the bars.

One of the more arresting groups is the Muslim Suite as done in the Southern Philippines which has resisted conversion to Christianity. Other routines display a distinct Spanish influence.

Bayanihan which in the Filipino dialect means working together, is a blend of many folk arts and ethnic cultures brought skillfully together by choreographer Lucretia Reyes Ortula; directress Leticia Perez de Guzman, musical directress Lucretia R. Kasilag and the costumes by Isabel A. Santos. It's difficult to single out any specific dancer. All the contributions and solo parts were taken superbly.

Jose.

## Friars

Continued from page 48

opened with the line that he has seen King perhaps 15 or 20 times and always enjoyed his joke. Reminiscing, Carson recalled that he was hired originally with the thought that Jack Benny wouldn't be around forever, but he found out different. Carson also observed that King has a Rolls Royce and a great reputation "but he would give up everything just for one thing—talent."

In a briefcase, Harvey Stone pointed out that he was the only one on the dais who paid for his lunch. He was booked from the middle of the floor.

Corbett Monica, who is also making a rep at these functions, opened with a line that Jack Benny recently played a benefit to save Carnegie Hall "So that Belle Barth could play it."

Phil Silvers also made it big at this session with a few lines. In describing King's television activities, Silvers said, "He lost more pilots than the Luftwaffe."

Buddy Hackett made it with some macabre humor which described a visit to a cemetery with Phil Foster and King. His closing line was asking permission from the groundskeeper to erect a show biz sign on his plot he bought, "Coming — Buddy Hackett."

There were others, Myron Cohen cliched with several yarns, as did Harry Hershfield, Rudy Vallee, Gene Baylos and Al Kelly.

The guest of honor wound up the proceedings in good taste.

Jose.

# 'Comedians Aren't Sick,' Ex-Rabbi Comic Asserts, 'Maybe Society Is'

"The obligation of a comedian is not to be intellectual—but successful," says Jackie Mason, who has just discovered the eastside in his first date at the Blue Angel, N.Y. where he closed last week.

Mason, who started his career in the Rabbinate, but left the pulpit to go into show biz, feels that a comedian as well as any performer has to establish a basis with his auditors and express himself on a level that is understood by his audience. "It's up to the schools to educate the people, not nightclub owners, sponsors or comics."

Mason believes that it does no good for a comic to go off in the ivory towered fights and leave his audience far behind and dissatisfied. The same applies in video as well.

To the demands for higher leveled shows he asks what good do they do if no one listens. "A nightclub operator and sponsors must make a living also. They've got to satisfy their customers."

Mason, however, opines that audience intelligence is on the up-beat. The eastside places, he contends, reflect this to a greater extent than most spots, and at the Blue Angel, he went further afield than he would in a mass appeal nitery. There are bits in which the intelligentsia and mass audiences meet on common ground, and today the masses are finding themselves enjoying bits

that they wouldn't have liked some years back.

Mason asserts, however, that audiences will go far beyond anything a comedian will do. Comics do not tell sick jokes—they wouldn't dare. It is frequently audiences that are sick, not the comedians, they aver. They tell stories that shouldn't be told in mixed company, they normally go far beyond anything a nitery comedian would do.

That far down, Mason doesn't go. He can work on a fairly high level and get a firm hold on his audience, but expressed doubts as to the mental well-being of a society that thrives constantly on doubtful humor. "The comedians are not sick, but maybe society is." And he can produce headlines to prove it.

## Earl Subs for Peggy

After a hassle with the management of New York's Roundtable on instrumentation support, singer Earl Grant pulled out of the date scheduled to begin Monday (20) and shifted to Basin Street East, a few blocks south where he starts tonight (Wed.).

His booking at Basin Street fills in for the vacancy left by Peggy Lee who was hospitalized Sunday (19) with viral pneumonia. Roundtable is continuing to run with a Twist show featuring Bill Black's Combo and The Orchids.

## Memo—

FROM: HARRAH'S  
MALCOLM E. FARNSWORTH, Vice President

TO ALL ENTERTAINERS—  
BOOKING AGENTS—  
PERSONAL REPRESENTATIVES—

We have received reports that certain persons are representing themselves as authorized agents of Harrah's for the purpose of hiring entertainers, or refusing to hire entertainers, to perform at Harrah's.

When such statements are made, it is to mislead entertainers and their agents into believing that only by dealing with the persons making the statements, can they obtain employment at Harrah's.

Harrah's does not employ any person, other than entertainment director Pat Francellini, for the purpose of holding auditions, negotiating contracts, or conducting any other activity designed to employ entertainers to perform at Tahoe Harrah's and Harrah's in Reno.

Harrah's doors are open to all bona fide representatives of entertainers. Harrah's policy is to extend every courtesy and consideration, as well as fair and equal treatment, to all legitimate members of the entertainment industry.

Should any person represent to you that he, or any agency he represents, or claims to represent, has any authority or control over who is employed by Harrah's, we urge you to contact our entertainment director, Mr. Francellini and will be happy to hear from you and to give you the true facts about our entertainment policies and practices.







# Three Hours of Dumbshow Not Easy But Etienne Decroux Never Flinches

By GEORGE KEANE

Although he is rarely on stage at Carnegie Recital Hall, N.Y., Etienne Decroux dominates the evening. Through his eight mime pieces fascinatingly titled "She Rejects Him, Then Ravishes Him," "The Fatigued One," and "Must One Laugh? Or Cry?" (not in that order, let's hasten to add).

Presented under the sponsorship of the Cultural Counselor of the French Embassy, Decroux, now in his 60s, is a performer and teacher of note. His company is composed of attractive young Americans. "Mime," it should be remarked, is more esteemed in Europe than America, and so is a very special dish of olives indeed.

The mime of Decroux takes three forms: stylized satire, abstract ballet and interpretive dance. In the first he observes the petty foibles of the world—man's pomposity and gullibility, his fear of embarrassment, his inability to keep a confidence. The abstract ballet ranges from love duets (indistinguishable from ballet) to a free form dance performed under a huge sheet. The interpretive dance numbers are stories—the history of man's wars and labors, and various battles of the sexes.

It is difficult indeed to keep an audience attentive with three hours of dumbshow. Decroux succeeds fairly well. He makes some amusing points: in a crowd a con man persuades people to take free kicks on the backside; in a museum only the scrub women really understand the new paintings. Sometimes he reaches great heights, when, for example, in "Lance Thrusts," Sterling Jensen and Solomon Yakim fight to the death with pantomimed weapons. And Decroux himself delights with an exceedingly simple improvisation revealing several characters by the way they walk.

As the fashion designer, Decroux brings us New Yorkers a new theatrical experience. To the seemingly incongruous accompaniment of Rameau he goes through the motions of a woman washing clothes, with no attempt at re-

(Continued on page 60)

## Start Construction Of Guthrie Theatre, Mpls.; Still Need 70G Capital

Minneapolis, Nov. 21. Although still \$70,000 short of its financial goal, the Tyrone Guthrie Theatre Foundation has authorized construction to begin this week on the \$2,150,000 repertory playhouse scheduled to open here in May, 1963.

The fund-raising goal, originally set at \$1,900,000, was oversubscribed. The requirement was raised \$250,000 because of increased building costs, however. Contracts signed last week included one for \$1,283,000 for general construction. Architectural and consultant fees, furnishings and equipment amounted to \$189,000.

According to John Cowles Jr., president of the Guthrie Foundation and editor of the Minneapolis Star & Tribune, "Construction must begin immediately to permit a full repertory playing season beginning on schedule. We hope that the remaining \$70,000 can be raised promptly."

The signing of building contracts came nearly 18 months after Guthrie and his associates, Oliver Rea and Peter Zeisler, designated Minneapolis as their first choice for the home of a national repertory company. Guthrie, Rea and Zeisler were here last weekend to attend ground-breaking ceremonies.

## Zeffirelli to Do 'Camille' With Susan Strasberg

Franco Zeffirelli, who staged the Old Vic revival of "Romeo and Juliet," which will be included in the repertory of the company when it tours the U.S. next year, intends directing a Broadway revival of "Camille" next season. The lead role in the production, which Cheryl Crawford contemplates producing, is to be played by Susan Strasberg.

## Geo. Schaefer to Coast; Plans B'way 'White Angel'

Director-producer George Schaefer, whose Compass Productions is currently represented on Broadway as sponsor of "Write Me a Murder," planned yesterday (Tues.) to the Coast to file "The Hour of the Bath" for the Alcoa television series. He went to the Coast last week to film the show, but instead vacationed in Las Vegas with his wife because of the unavailability of a studio.

He was back in New York last weekend. Incidentally, his Compass Productions has acquired a new play, Holly Bey's "The White Angel," for Broadway presentation next season.

## Las Vegas 'Gypsy' (Non-Merman Co.) Ducks Philly Crix

Philadelphia, Nov. 21. Shows should be reviewed only if favorable notices are anticipated. That familiar but rarely applied management attitude was put into practice in Philly last week by Manny Davis, producer of a touring company of "Gypsy," starring Mary McCarty.

The show, which opened last summer in Las Vegas as a cabaret presentation with Mizzi Green as star, has since played several regular road stands. It's currently at the Forest Theatre here on a cut-price basis, with two \$6.25 tickets available for \$7.50. Davis reportedly distributed 3,000,000 bargain coupons in town, and opened to a \$65,000 advance. The original production of "Gypsy" tried out in Philly in the spring of 1959, with Ethel Merman as star.

Virtually all shows playing here send tickets to the critics. That includes pre-Broadway tryouts and post-Broadway tourers, whether for initial local engagements or return appearances. The normal reviewer allotment is 45 pairs for press, radio and television commentators.

No press tickets were sent out by Davis for this touring edition of "Gypsy," however, and reviewers did not learn until late afternoon before the opening that they were not invited to cover the show. There were virtually no protests.

The program for this edition of "Gypsy" lists no producer, but the musical is being presented by Davis, formerly operator of the New Locust Theatre here. He leased the touring rights for certain cities from David Merrick and Leland Hayward, who produced the original and are still presenting it on a post-Broadway tour with Miss Merman continuing as star.

In by-passing the reviewers for the Philly stand, Davis apparently sought to avoid critical comparisons between his lower-budget production with Miss McCarty as successor to Miss Green, and the original edition seen here two and a half years ago prior to Broadway, with Miss Merman as the prime boxoffice draw and object of acclaim.

Davis has complete managerial control of the present production. Merrick and Hayward have a royalty arrangement on the show, but no say on managerial matters.

## Olivier Dickers 'Gideon' For Chichester Festival

Laurence Olivier is seeking the British rights to Paddy Chayefsky's "Gideon." The actor-producer-director hopes to present the play next summer as the first entry in the new Chichester Festival, and then bring it to London. He would probably play the role of the Angel, currently being essayed on Broadway by Fredric March, who's costarring with Douglas Campbell. Fred Coe, co-producer of the Broadway production with Arthur Cantor, left last week for London to negotiate a deal with Olivier.

## 'Bloke,' Old Aussie Play, Now a Down Under Tuner

Melbourne, Nov. 21. The familiar Australian play, "The Bloke," by C. J. Dennis, has been transformed into this country's first major native musical. The tuner, tagged "The Sentimental Bloke," has a book by Nancy Brown and Lloyd Thompson, with songs by Albert Arlen.

John Young is producer of the show, which opened recently at the Comedy Theatre here.

## Road 'Sound' Has 500G Sale in Chi

Chicago, Nov. 21. The touring company of "Sound of Music" opened at the Shubert here last week to an advance of over \$500,000, assuring the last of the Rodgers & Hammerstein collaborations of a long Chicago run despite the generally poor notices. Saturday matinees, for instance, are sold out through next March, indicating fullish school-age attendance.

The advance ranks second only to that for "My Fair Lady" in the 1957-58 season. It was nearly \$200,000 higher. "MFL" ran 66 weeks its first time around, and the management of "Sound" hopes to exceed that. The house is virtually SRO for the first eight weeks, with Theatre Guild-American Theatre Society subscriptions for the first four and theatre parties for the next four. The R&H tuner has a strong Roman Catholic appeal, and Chicago is the largest diocese in the world, with even a greater Catholic population than Rome.

The reviewers who disliked the musical admitted it was an "audience show"—something they rarely do. All wrote favorable of the star, Florence Henderson, and of most of the rest of the cast.

## Scott, Mann Use Det. TV To Do Backer Audition For 'Gen. Seeger' Script

Detroit, Nov. 21. George C. Scott and associates are attempting to raise \$300,000 for the production of two plays by reading from the script of one on tv stations. An initial reading was given last Thursday night (16). A kine was made of the unusual half-hour program for later showing on out-of-state tv stations in an attempt to obtain additional angels. Viewers are invited to subscribe at \$3 per share.

WJBK-TV donated the time, from 10 to 10:30 p.m. Thursday, in return for the services of Scott, his wife Colleen Dewhurst; Gilbert Milstein, of the N.Y. Times; Jose Quintero, director, and Ted Mann, producer, who aided the actor in various readings from "General Seeger," a new drama by Ira Levin.

Scott has won critical acclaim for his role in the recent tv production of "The Power and the Glory," and as the prosecuting attorney in the film, "Anatomy of a Murder." WJBK's Bob Murphy m.c.'d the tv special.

If successful, Scott and Mann plan to use the money to produce "General Seeger" and another play at the Shubert Theatre early next year. If the plays are successful, Scott plans to take them to Broadway and later on tour.

Legit Historian

**Robert Baral**  
details some R&H and Cole Porter  
**London Musicals**  
**Gotham Never Saw**

\* \* \*

another Editorial Feature  
in the upcoming

**56th Anniversary Number**  
of  
**VARIETY**  
Plus other statistical and data-filled charts and articles.

# Agents, Hit by Royalty-Cut Setup, Claim Undue Pressure on Clients, Protest Exclusion from Confabs

By JESSE CROSS

## Gratien Gelinas Opens Season Tour of Canada

Montreal, Nov. 21. Gratien Gelinas, French-Canadian actor-writer-director-producer opened a tour Nov. 6 in Charlotte-town, Prince Edward Island with his own play "Bousville and the Just." The tour will cover some 20 towns and cities, ending Feb. 14 in Calgary, Alt.

Despite a moderate reception in Montreal, his home, Gelinas drew capacity houses earlier this year at the Vancouver Festival and will return there during Canada Week at Seattle next year, with a west coast tour to follow. The star also plans to appear at the Dublin International Theatre Festival a year hence.

## Lena Horne Show Had \$37,500 Loss; Montand to Tour

"Nine O'Clock Revue," the Lena Horne-starrer which folded last Saturday night (18) in New Haven, is figured to represent a loss in excess of its \$37,500 capitalization. The Alexander H. Cohen presentation had been on the road for five weeks and was originally scheduled to continue its trek for another three weeks prior to a layoff and then a resumption of the tour for another eight weeks. Andre Goullston was associate producer.

The collapse of the show kills the possibility of its being brought to New York by Cohen for presentation as one of his Nine O'Clock Theatre entries at the John Golden Theatre. Currently ringing up a 9 p.m. at the Golden is "An Evening with Yves Montand," which Norman Granz is presenting, in association with Jacques Canetti and Cohen. The Montand offering is cutting short its scheduled run at the Golden by three weeks with the closing now slated for Dec. 16.

The one-man show will then move to Los Angeles for a Christmas day opening. The L. A. stand will be followed by a Frisco booking and then a Toronto engagement ending Feb. 3. Montand will also sandwich in a taping session for a Dinah Shore tv show.

## MILAN'S TEATRO NUOVO HOST TO TOURING REPS

Milan, Nov. 21. At the Teatro Nuovo in Milan this season there will be the following attractions:

Dramatic Co. of Turin, with Brecht's "The Life of Arturo Ui." The lead will be played by Sergio Tofano, directed by Gianfranco de Bosio.

Morelli-Stoppa, with "Dear Liar" by Jerome Kilty. Company of Edoardo de Filippo, in its usual repertory and the premiere of: "The Mayor of the Borough of Sanitation."

A newly formed "Contemporary Theatre" with Franca Valeri, and Vittorio Caprioli, directed by Gassman with Pirandello's "Tonight we improvise." Goth.

## Offer 'Shrew'-'Moby Dick' In Repertory Road Tour

A repertory of "Taming of the Shrew" and a new version of "Moby Dick" is being presented on tour by Dublin Gata Theatre Productions under the sponsorship of Mason and Terry (Mrs. Mason) Bliss. The Blisses operate a college circuit concert bureau in Richmond.

Booking for the tour, which began Oct. 30 in Sarasota and ends Dec. 9 in Granville, O., are all on a guaranteed basis. "Moby Dick," which the Blisses regard as a possibility for Broadway, was adapted by Edward Davies Pardington from the Herman Melville novel.

The Theatrical Artists' Representatives' Assn. is burning over the formula entered into by the League of N. Y. Theatres and the Dramatists Guild whereby authors are permitted to take a royalty cut for a limited period providing a similar reduction is accepted by stars, producers, directors and choreographers. The organization of actors' agents has protested the setup on the basis that it constitutes exploitation of performers.

If, as claimed, the actors are being taken advantage of then it follows that the agents are also being exploited, since a reduction in the royalty payment to a star means a smaller commission to the agent. An agent getting the standard 10% could be taking a hefty loss in the case of a performer who's in for 10% of a show's gross and agrees to a concession arrangement. A number of agents get 20% commission as personal managers.

Under the reduced royalty arrangement, a star in a straight play is permitted a minimum weekly salary of \$1,250 until either the show recoups its investment or for a period of 17 weeks, of which no more than a fortnight can be allotted to the out-of-town tryout. In the case of a musical, a star is permitted a minimum weekly salary of \$2,000 either until the production recoups its investment or

(Continued on page 60)

## Peter Bridge Scouting B'way's Current Lineup; 'Adjustment' for London

London producer Peter Bridge, currently in Manhattan to shop for shows and arrange for Broadway presentations of his West End successes has thus far obtained the English rights to "Period of Adjustment." He plans to do the Tennessee Williams comedy in the West End this season, in partnership with Donald Albery.

Bridge is dickering for the British rights to several unspecified other Broadway shows, and also goes to Washington next Monday (27) to see "A Thurban Carnival," a touring edition of which is current there. A tentative deal for a London presentation of the intimate revue by another management last season fell through after the late author had gone there and remained for some times for confabs on the project.

While in the States, Bridge will confer with Joseph Hayes and Howard Erskine, on their scheduled Broadway production of "Calculated Risk," which Hayes has adapted from "Any Other Business," the George Ross and Campbell Singer melodrama about British big business. The play was successfully presented by Bridge in London three seasons ago. The West End producer will also dicker with several New York managements interested in a Broadway edition of his current London hit, "Guilty Party," likewise by Ross and Singer.

Bridge's schedule for London, following "Period of Adjustment," calls for the presentation of "The Lizard and the Rock," by John Hall, first at the Royal Shakespeare Theatres, Stratford-on-Avon and due in the West End early in April; "Standing Room Only," a play by Alan Ayckbourn about the passengers on a bus stalled in London traffic in 1972, and a revival of Ibsen's "Pillars of Society," in a new version by Michael Meyer.

The producer plans to return to London next Tuesday (28).

## Holly Harris Succeeds Pamela Mason in 'Joey'

Los Angeles, Nov. 21. Pamela Mason has withdrawn as star of the Theatre 90 revival of "Pal Joey," reportedly in a ha-ha over backstage conditions, according to co-producer Dorothy Hart. The star's daughter, Portland Mason, also exited the cast.

Holly Harris, who succeeded Vivienne Segal in the role in the 1551 Broadway revival of the musical, has taken over as female lead.



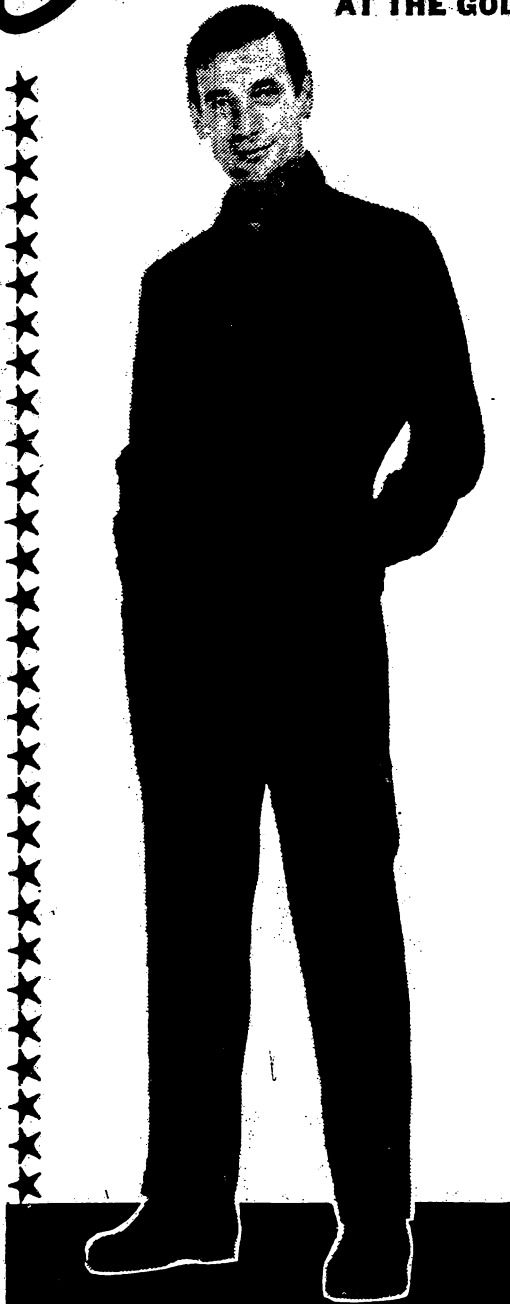






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—Herald Tribune

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—Mirror

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# VARIETY

## Mary, Mary

(HELEN HAYES, N. Y.)

Jean Kerr's "Mary, Mary" is a prime example of the small-cast, one-set comedy traditionally beloved by Broadway producers. Now seven months old, this inclusive play about marital tribulation is a constant sellout, looks as fresh as one of the daisies the authoress says please don't eat, and all the lines are well distributed among the top talent company.

The only cast change has been MICHAEL WILDING as successor for Michael Rennie as the actor with a perceptive yen. With loose-gaited walk, impeccable comedy timing and melting British accent, Wilding makes the character seem a cross between John Barrymore, Errol Flynn and Vincent Price. The resulting matinee charm is such that nobody would much mind if he made off with the lady, a possibility the script may allow somewhat more than Mrs. Kerr intended.

The perpetually winning actress, Barbara Bel Geddes, as the separated wife with a razor-edge tongue, and Barry Nelson, energetic and personable as the vexed and bewildered husband, leave little doubt early in the play that this connubial couple was never intended for bliss. It is no mean tribute to Mrs. Kerr that she manages the feat of reunion in the short space of two more acts.

There might be a sizeable repeat trade for "Mary, Mary" because the wicked shafts have insight and revelation. If Mary is contrary, she is also a charmer, and Mrs. Kerr obviously is aware that ever since Eve got down to business in the Garden of Eden, Adam never had a chance.

As the wealthy minx candidating for position of the second Mrs., Betsy von Furstenberg is still saucily, sinuously sexy, while John Cromwell, in the unenviably torn position of legal counselor and friend, retains an urbanity all men might envy.

"Mary, Mary" seems to suggest that it takes at least one to make a marriage. As marriage counseling goes, the comedy is inexpensive and non-traumatic. *Geor.*

Theatrical Management  
MILTON GOLDMAN

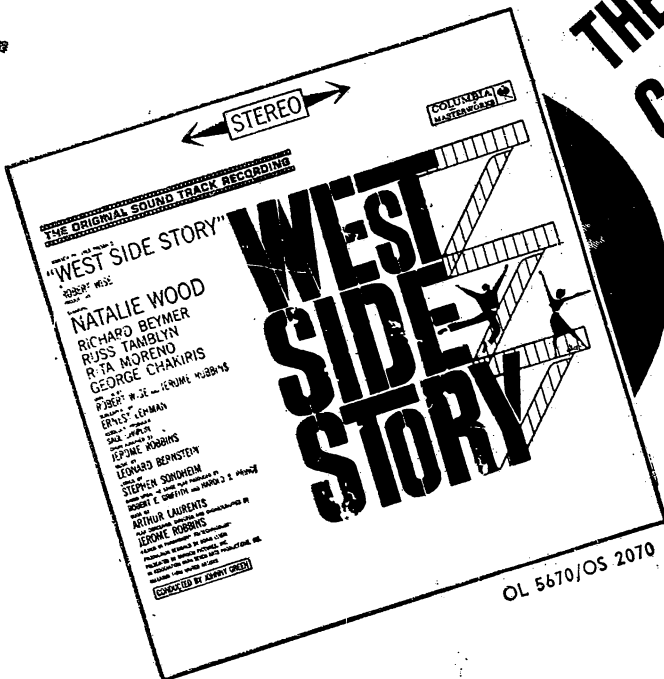
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72 PAGES

## NIGHT (& DAY) CLUBS' NEW BIZ

### Closed-Circuit TV Spec to Raise \$7,000,000 for U.S. & Local Culture

Washington, Nov. 28. Broadway producer Roger L. Stevens is planning a super-spectacular, 150-city, closed-circuit telecast next May to raise at least \$7,000,000 for Washington's proposed National Cultural Centre, plus more millions for local cultural endeavors in each city participating.

President John F. Kennedy, present when Stevens, the new chairman, sprung the idea at a meeting of the Cultural Centre's board of trustees, placed his personal support enthusiastically behind the fund-raising effort to finance construction of the centre. The project is expected to cost about \$75,000,000, although the initial phase of construction will require only \$30,000,000.

"This is a most important national responsibility," Kennedy said of plans to make Washington a national showplace of American cultural achievements. "I can assure you that this Administration will give it every possible support."

Stevens has a split-the-profits plan for the 150 cities participating in the closed circuit tv stunt. Participating cities and sponsoring

(Continued on page 44)

### Philly Songwriter Who Clefled Fabian Hit Goes Off-Key in Crime Spree

Philadelphia, Nov. 28. Clyde Norris, 22, a songwriter who penned one of Fabian's hits, pleaded guilty last week to five robberies, four attempted robberies, a rape and three indecent assaults.

While in prison on a previous robbery rap, Norris clefled "About This Thing Called Love," which sold several hundred thousand copies. Norris' lawyer, Harry R. Back, who also represents Fabian, told the court he had paid the convict-tunesmith \$1,200 royalties while he was still in jail.

Norris obtained a pardon last September after serving 22 months of an eight months-to-three years term. Within a week after his release he went on a spree of 15 holdups and assaults. He pleaded that he needed money to care for his parents, but counsel said Norris could have received advance royalties if he asked for them.

### ABC-TV Auditioning For First Negro Newscaster

The first Negro to become a regular network news correspondent will be making it on the ABC-TV network.

ABC news chief Jim Hagerty has been interviewing potential correspondents who are also fluent in Spanish and Portuguese, with an eye towards stepped-up Latin American coverage. Hagerty has indicated that he'll hire a qualified Negro.

### One Day Only To Air 'Runaway' Pros, Cons in D.C.

Hollywood, Nov. 28. Under beseechment from the Hollywood craft unions, chief spokesmen of the clamor against "runaways," House Subcommittee of Rep. John Dent (D-Pa.) meets this Friday (1) for one-day only.

The hearings will pit the unions against the management organization, Motion Picture Assn. of America. Herman Kenin, president of the American Federation of Musicians, will echo the Hollywood crafts.

List released by the Subcommittee

(Continued on page 6)

### Nude Films Spreading, But Mostly They're Dull

The anti-"nudie" fever spreads. It's hot in Los Angeles, showing symptoms in Chicago, and is now emergent in Miami.

The Florida version of "thou shall not see" started as a crusade against literary pornography, designed mainly to alert students, and culminated in a court-ordered ban against Henry Miller's "Tropic of Cancer" (illegal to sell, buy or even possess). The campaign, via Dade County state's attorney Richard E. Gerstein, is sparked by an outfit called the Decent Literature Council, headed by the Rev. B. F. Schumacher.

The group subsequently has

(Continued on page 10)

### MATINEE 'TWIST' BOOMS BISTROS

The modern nightclub is now becoming a "day" club as well. The cafes are busy developing matinee business on Saturdays, Sundays and holidays. They have found this to be a strong seller for family trade and organizations, but hope that by degrees it will attract strong drop-in trade.

Among clubs now going in for matinees are the Latin Casino, Camden, and the Monticello, Framingham, Mass. There are others, of course, but these spots have developed a strong enough trade to make it a regular feature.

At the Latin Casino, especially, Philadelphia and southern New Jersey organizations have been buying huge sections of the club for the daytime entertainment. Generally, the sessions have to start around 2 p.m. or at the latest, 3 p.m., so that the show and serving can be over in time to clean the premises for the evening's business.

Another new aspect particularly evident in New York is the open-

(Continued on page 70)

### Hint Burns Exiting As RCA Prexy In Stock Sale Sequel

The Radio Corp. of America may have a new president after this Friday's (1) board meeting. According to the Wall Street end, there have been some embarrassing questions arising from incumbent prexy John L. Burns' selling some 17,000 shares of his stock, which he picked up under stock option at around \$35 and sold at around \$57. This is part of a 21,000-share holding and, in turn, is less than half of the 50,000 shares on which he was given the option, at the same price, under his revised employment contract as president of RCA.

The bankers are said to have put some questions to RCA board chairman David Sarnoff, the chief executive officer, predicated chiefly on the company president unloading so many shares.

Mentioned as Burns' successor

(Continued on page 48)

### AGVA's Chi Head Denies 'Sweetheart' Contracts With Mob-Owned Niteries

Chicago, Nov. 28. Ernie Fast, Midwest secretary of the American Guild of Variety Artists, is denying implied allegations that he had ever entered into "sweetheart" contracts with hoodlum-owned night clubs or that his office was used to negotiate contracts that involved prostitution by exotic dancers.

"We have nothing to fear from any investigation of the conduct of this office," he told VARIETY in an interview last week.

Fast's denial came as result of an intensive continuing investigation by local detectives working on behalf of a U.S. Senate committee looking into vice operations as a source of income for a nationwide crime syndicate. Fast has been subpoenaed for a Jan. 4 appearance in Washington before the committee (headed by Sen. John McClellan) and has been ordered to bring all of the books and records of the Midwest office.

Chi cafe operators, agents and entertainers have been questioned

(Continued on page 70)

### Fastest, Firstest In Scramble Of 'Twist' Features

The pace is feverish and the boasts are coming in loud and sometimes clear—all concerning who's getting to market first with the most Twist. Paramount, Columbia (which struck gold with the first rock-'n'-roller a few years ago) and Louis Prima all have pictures on the new dance fad in current production.

A good example of how things are going may be had at Par. Producer Harry Romm is at work on what he calls an "authentic"

(Continued on page 10)

### SMU Cancels Ray Charles Because of Dope Arrest

Dallas, Nov. 28. Southern Methodist U. has cancelled the Ray Charles concert set for Dec. 9 at the campus coliseum, because of the maestro's recent narcotics hassle in Indianapolis.

Fred Bryson, director of the SMU Coliseum, has dated Connie Francis & the Four Courtsmen, as replacements; that night. Seats in the 6,000-seater are \$1.50-\$2.50.

Bryson explained the Charles cancellation: "He's still under charge for possession of narcotics, and until it's cleared up we cannot sponsor his appearance here. The same thing would apply to students or faculty—they, too, would be suspended until the matter was cleared."

### Chubby Checker T-Shirts, Beanies in Santa's Bag Via Merchandising Deal

Chicago, Nov. 28. There'll be Chubby Checker tee-shirts, beanies and musical toys for Christmas this year. The 20-year-old rock 'n' roller, who touched off the "Twist" dance craze with his Parkway disclick, has been signed for character merchandising by Henry Saperstein's Television Personalities Inc.

Same outfit reportedly had licensed \$30,000,000 worth of merchandise under the Elvis Presley imprimatur during that singer's first 90 days in the Saperstein fold.

As a character merchandiser, Saperstein is credited with the creation of the Debbie Reynolds Capri

(Continued on page 6)

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**Hey, Mr. Exhibitor!** SEE PAGES 11, 12 AND 13—FOR THE MOST IMPORTANT AND EXCITING MONEY NEWS OF THIS OR ANY YEAR!

# Joan Sutherland's Met Debut Teases Memory: Maybe Nothing Ever Like It

By ROBERT J. LANDRY

The Metropolitan Opera season, which was almost cancelled, has produced the debut of a soprano, Joan Sutherland, of Australia, who is almost unimaginably good. Resultantly, the Sunday (26) night audience went nearly berserk with delight during and after the climactic mad scene in "Lucia de Lammermoor." Although explosions of enthusiasm are familiar enough, though never common, at the Met nothing comparable is recalled in recent times. There was not applause but wild beatings of palms; not bravos but roars of exultant appreciation. There were 10 genuine, unforced, prolonged solo curtain calls. At the sixth of the examples of a few who were standing became the complete audience.

Suffice that with this Australian's arrival a boxoffice sensation, a queen among divas and opera history were all made simultaneously. It was simply not possible to find anything to quibble about. Even the creaky old libretto suddenly seemed exciting.

That the audience anticipated it. (Continued on page 71)

# Dawson City Fest Next July Evokes Memories Of Klondike Gold Rush

Ottawa, Nov. 28.

The Dawson City Festival is scheduled for July 1-Aug. 20 next year, says one of its directors, Pierre Berton. The Toronto Star columnist also wrote bestseller "Klondike Fever" (and publicly panned the Ziv-TV-film series for which it was bought—only to have its locale changed to Alaska and practically all the Gold Rush color omitted).

There's only \$1,000 in the kitty yet, with \$125,000 needed, Berton admits—but that doesn't mean a thing. He pins his faith on Tom (Continued on page 10)

# Film Prod. Boetticher Held For Hotel Debt

Mexico City, Nov. 28.

Producer Bud Boetticher, long on plans to complete his bullfight picture centered around ex-bullfighter Carlos Arruza, has been arrested here on a charge of fraud. Hotel Continental Hilton's credit manager denounced the producer to authorities for non-payment of a \$2,636.19 hotel tab. This included press cocktail parties as well as a special banquet for the fourth estate.

The producer admits the debt. He claims he is in a tight position financially, but will pay off the bill.

# Italian Producers Turn To 'Fascist Days' For Locale of New Films

Rome, Nov. 21.

Latest trend, among Italian producers, is for pix set in Fascist days. Current production charts are clogged with examples of this type of film. New "Fascist" kick goes back some years, and isolated items (Luigi Zampa's "Difficult Years") are even found in the late forties and early fifties.

Main reason for the recent outburst is the top-ranking national gross currently being racked up by "Il Federale" (DDL-Jolly), a surprise hit this season with a key city gross to date of some \$300,000. Pie deals with the serio-comic adventures of a soldier (Ugo Tognazzi) whose aspiration in life is to become a fascist leader.

At least two other recent releases dealing with Fascist-vs-Partisan themes have done well. They are "Tiro al Piccione" (Pigeon Shoot) (Euro) and "Un Giorno da Leone" (One Day a Lion) (Vides-Lux-Galatea) not to mention De Laurentiis' hit release, "Tutti a (Continued on page 22)



TOM CURTISS

In The Paris Herald Tribune, says:

"I have rarely seen such self-assurance in the theatre compared to PAUL ANKA, even a seasoned veteran as George Jessel is but a shrinking violet. "PAUL ANKA's performance is one of the most astute in Paris. He is as amazing as his music. Don't miss PAUL ANKA."

# MacRae Take 100G Tax Ruling To Supreme Ct.

Washington, Nov. 28.

Gordon and Sheila MacRae have asked the U. S. Supreme Court to back them in a \$100,000 tax squabble with the Internal Revenue Service. Attorneys for the MacRaes petitioned the court to upset lower court rulings that the pair couldn't deduct interest paid by MacRae in 1952 and 1953 in a financial deal involving purchase of U. S. Treasury notes.

The petition admitted that MacRae entered into several transactions mainly to get an income tax break, but had a chance of making a commercial profit, too. The brief challenged rulings by the U. S. Tax Court and U. S. Court of Appeals that the transactions were a "sham."

Sheila MacRae is involved because the couple filed joint returns. The questioned transactions, however, were her husband's.

MacRae, through the brokerage firm of Cantor, Fitzgerald & Co. bought \$1,000,000 in Treasury notes in 1952 and sold them in 1953, his petition said. He had paid only a small amount down and issued a promissory note for the remainder, then paid interest on the loan.

The petition said that MacRae entered into two similar transactions in 1953, each involving \$1,000,000 in Treasury notes.

# FREEDOM FROM HUNGER

Set Sarnoff, Anderson, Johnston, Killion Form Show Biz

Washington, Nov. 28.

Thirty-three prominent Americans, including Harry S. Truman, Mrs. Franklin D. Roosevelt and Mrs. Woodrow Wilson, were named by President Kennedy to launch U.S. participation in the United Nations Freedom From Hunger campaign.

Among the 33 appointed were contra-actor Marian Anderson, David Sarnoff, Eric Johnston, and George Killion of MGM board.

Broadway Expatriate

# Ted Hartman

at one time a foremost Broadway p.a. (from a table at a terrace cafe on the Left Bank, natch) details the

# Formula For A Paris Idyll

another informative Feature in the upcoming

56th Anniversary Number

VARIETY

statistical and data-filled

# Harry Sosnik Answers Ed Sullivan

## Wonders Where Composers 'Drunk With Power' Are In an Evaporating Area?

# Takes \$76 a Week Cut To Play Off-B'way Lead

Maureen Bailey has given up a \$121 weekly salary as a bit player-singer in the Broadway production of "Sound of Music" to take on the lead assignment at \$45 weekly in the upcoming off-Broadway musical, "All Kinds of Giants". The tuner, which Noel Weiss is producing, was written by Tom Whedon and Sam Pottle and is scheduled to open Dec. 11 or 18 at the Cricket Theatre, N.Y.

Peter Conlow is directing the show, in which Richard Morse will also appear.

Following is quote from Ed Sullivan's syndicated column: "When, on when, will TV musical directors stop scoring TV dramas with music so loud that it drives you to another TV channel? There should be just a suggestion of background music to bridge scenes, instead of a clamor of music. Saty, night, what a delight it was to watch an old Fred MacMurray-B. Stanwyck flicker. No musical scoring at all. You actually could hear the actors and what they were saying! TV might learn from these old movies, before musicians get drunk with power—and loud!"

# Paul Small Agency Sold Purdom's Contract to WM, But It's No Cap Gain

In a decision just handed down by the Tax Court of the U. S., an agency's sale of a performer's contract is considered an ordinary income and not a capital gain. The ruling, it's pointed out by CPA J. S. Seidman (& Seidman), is of obvious interest to show business.

The case concerns an assignment made by Paul Small Artists Ltd. Inc. to the William Morris Agency of its contract with actor Edmund Purdom. Under the pact, the Small office was to be Purdom's exclusive agent for three years on the usual 10% commission basis. With the actor's consent, the agreement was turned over to the Morris office for \$25,000.

Small claimed the \$25,000 as capital gain, while the Government taxed it as regular income. The Tax Court, in siding for the Government, held that the contract was for personal services, and not a capital asset. Three of the 16 judges dissented. Hence, it's possible an appeal may be made.

# HOPE'S 10TH YULE SHOW FOR ARCTIC 'CIRCUIT'

Bob Hope, the perennial holiday entertainer on the USO circuits, will travel the frostbite circuit this year again when he takes his annual Christmas entertainment package to the GI's stationed in Greenland, Baffin Island, Newfoundland and Labrador for 10 days starting Dec. 20.

A tentative schedule of the six Arctic installations has been worked out for the Professional Entertainment Branch of the Dept. of Defense, which will be in charge of the operation once the performers board military aircraft. The installations, part of the Strategic Air Command, are at Goose Bay, Labrador; Argentina Naval Base and (Continued on page 6)

Editor, VARIETY: Ed Sullivan's column seems to me extremely unfair to the composers who are still doing what little live TV dramas remain on the air. He also seems to snow an amazing lack of knowledge as to how music is handled since the advent of "tape." First . . . All shows today—dramatic or otherwise—are taped as a rule. There are very few exceptions. This means that the music whether composed for that particular show or taken out of the record library (which is the case in most dramatic shows . . . even Fred Coe's new NBC series or Susskind) is put on the Video Tape after the show is shot. This (Continued on page 44)

# Tokyo Booking Agency Hits Filipino Singer With 103G Pact Breach Suit

Las Vegas, Nov. 28.

A Tokyo talent booking agency filed suit in District Court here Friday (24) seeking \$102,900 in damages from the Dunes Hotel; Steve Parker, producer of the hotel's show, and one of the performers for allegedly breaking a contract.

The action accused Allen Lee, a Parker production aide, of "pirating" the services of Bobby Gonzales, singer who is one of the principals in the current Dunes show, "Philippine Festival."

Sereno Shokai Co., Ltd., states in a complaint filed by the law firm of Pursel & Pursel, that Gonzales entered into a three-year contract with it last March 18, but repudiated the pact Aug. 22.

The booking firm contends that it was ready to fulfill the obligations of the contract, and subsequently had a job for Gonzales at \$700 weekly. The agency asks damages of \$700 per week for 147 weeks.

The complaint states that Parker talked Gonzales into going to work for him and that the Dunes knew of the "pirating."

11/29

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# SLOW TOLLVISION TIME TABLE

## Allied Convention Promises Miami Fun, If Few Visiting Major Distribs

**By JACK PITMAN**

Next week's Allied States Assn. conclave at the Eden Roc, Miami Beach (Dec. 4-8), can take the sub-billing "Fun in the Sun." This is the exhibit body's own phrase, in fact, to buttress the come-on for any lagging members, while also accenting a \$30 package price (sans transportation) for the duration of the meeting. As a consequence, the turnout should be one of the best in recent years.

Bowwow's initial day (Monday) will be strictly funsville, aside from the registration process, and will include a cocktail-and-dinner get-together. Even when the actual business sessions commence Tuesday, when chairman Ben Marcus gavels the convention to order, the schedule calls for early afternoon windups each day so the chaps can golf, frolic poolside, shop, sightsee, or what have you.

On the hard biz side, matters will be cut and dried, but only in the sense that old problems persist. Topping the list, of course, are Allied's staple complaints about distrib practices—"unrealistic" percentages, extended special runs, etc. There's also the issue of 16m competition—a big thorn in Allied's hide, but to be sure, of broad exhibitor concern.

Whether the Miami Beach brainstorming can tick or mitigate any of the problems may be doubtful, but there's no question plenty of fresh resolve will be applied to them.

How lively things get probably depends on the representation, if any, from Allied's reconstituted North Central unit. Bennie Berger & Co. have already signaled their belligerence in a manner that amounts to a virtual declaration of war on distribution. What makes for even spicier contemplation, as far as Miami Beach goes, is North Central's avowed view that the Marshall Fine national administration is just too soft on the companies.

It's because their relationships with Allied have been less than serene that the major distribers are, for the most part, shying from the convention, albeit American-International makes with the perennial luncheon hosting Tuesday (5).

Prexy Fine delivers the Tuesday aym keynote address. The post-lunch speaker will be Dr. Federick M. Wirt of Denison Univ., on the "dangers of censorship."

Thursday evening's (7) Coca-Cola banquet will feature Allied's annual talent-production awards, headed by United Artists' Arthur B. Krim as industry "man of the year."

## Wenrob's Lone Bid For Roach Studio

Scranton, Pa., Nov. 28. Receivership hearing in the sale of the Hal Roach Studio in Culver City, Calif., is now set for Dec. 4, the Federal Court postponing proceedings for 10 days. Wenrob Co. of Los Angeles is the lone bidder, with an offer of \$2,100,000, terms calling for \$210,000 down and balance in nine months.

Objections were entered at last Wednesday's hearing by the U.S. Government, which is owed \$500,000 in withholding tax; Reconstruction Finance Corp. for \$460,000 owed on \$1,500,000 loan; and Reldam (factoring company) for \$1,000,000 advanced to the parent company. Scranton Lane, head of the Wenrob Corp., is Jack Rau, with Lou Snader one of the principals. If the Wenrob bid is accepted, Snader would become head of the Roach Studios.

**U Spreads Guest's 'Fire'**

Universal will distribute Val Guest's indie, "The Day The Earth Caught Fire," a British-made.

Believed to be guaranteeing Guest \$300,000 for the U.S. rights.

**John E. Fitzgerald**  
Entertainment Editor of the Catholic weekly, "Our Sunday Visitor," has authored an interesting treatise on

**Alternatives To Censorship**

... ..

one of the many Editorial Features in the upcoming

**56th Anniversary Number of**  
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## N.Y. Publicists Doping New California Setup When Times Operates

Of interest to film publicity departments in New York is the pending changes in California, per the New York Times revealing a Coast edition for late 1962. Speculation centres on how the Coast gazettes—the big ones—may react or retaliate.

Assumption for one thing, is that the N.Y. Times news wire service will terminate for Coast subscribers—notably the L.A. Times and San Francisco Chronicle—when the Coast edition becomes operative. This, of course, means a revenue loss that would have to be figured part of the expenses attendant on the new edition.

Tantalizing the Coast fourth estate bunch is how the aforesaid L.A. and Frisco dailies, and possibly others, will respond in terms of their own news coverage. Insider speculation suggests both the Chronicle and L.A. Times will meet the challenge either separately or jointly, via addition of their own correspondents in keys abroad, plus recruiting a Washington staff. Chronicle, in fact, once had its own capital bureau.

It's further noted the Frisco paper has otherwise been beefing its foreign coverage by taking special reports from the Manchester Guardian and London Times, and additionally via stringer newsletter reports from such cities as Cairo and Hong Kong. The L.A. Times' too, for that matter, has been upping its stringer corps of late.

All of this looks to spark a hotly competitive news race out that way, and, of course, bodes well for the Coast populace, usually thought to be less than well-informed on global affairs via the daily press.

## MONTAGUE PROCEEDS AT SUBDUED SPEED

Abe Montague, exec. v.p. of Columbia, is setting a more leisurely pace for himself. The 69-year-old exec is "functioning on a basis slightly less demanding than the previous fulltime activity," stated Col president, Abe Schneider.

The Schneider statement came as acknowledgment of trade rumors about Montague's new status with the company with which he has been associated about 40 years. He started out as an exhibitor in Weirs, N. H., in 1909 and subsequently entered distribution.

Last week Montague was honored by the picture business as Pioneer of the Year.

Schneider said it's his and the company's hope that Montague in succeeding phases of his employment contract "will see fit to continue his present important function as one of the company's senior policy makers."

Montague became exec. v.p. in 1958 after years as domestic distribution chief.

## NO QUICK THREAT TO OTHER MEDIA

**By GENE ARNEEL**

Tollvision, whether carried out via coinbox donation or monthly bill, evidently is losing ground as an immediate new force in the show business scheme of things. Paramount, particularly, and others are banking on its advent as a commercial proposition, as ever. But even certain sources at Par, which owns the International Telemeter System, say their original enthusiasm about getting off the ground pronto with a profit-making entity has waned.

This much should be stressed: Barney Balaban, Louis Novins and the Par board continue high on the potentialities. But it seems clear to observers (and evidently to the Par brass) that the toll tv that may some day be coming is not coming tomorrow.

Par itself has been alternately jubilant and yet cautious about the results of Telemeter in its Etobicoke, Toronto, run. There have been many instances where this toll tv, outting with sports, current motion pictures and specials had better ratings, with the viewers paying, than the free shows. This was elating for Par, of course. Yet, this film corporation has been hesitant about sounding trumpets anent success.

Despite this obvious caution on the part of Par, Wall Streeters until recently were going high on the Par stock. Anticipation of strong things for Telemeter was among the factors behind the rise of the Par common to \$85.75 per share. The price is now about \$30 under that figure.

Some time ago the toll partisans were prone to emphasize that Telemeter in Etobicoke would be smash if the home hookups were multiplied. This has not been disputed. But the fact remains that such multiplication has not taken place. It was obvious to all concerned that Par or Famous Players-Canadian, as the franchise operator of Telemeter, couldn't make money—indeed, would lose money, so long as the home customers numbered just a little over 5,000, as presently.

A knowledgeable source, not hostile to Par or Telemeter, says the company is "still running a plot on a trial and error basis." He adds that the economic undertaking involved in equipping, say, 40,000 homes for Telemeter in the Toronto suburb, and then to expand the potential audience to 1,000,000 is simply mammoth. It's for this reason in part that the policy has been one of go-slow. Another key consideration centers on the legislative and legalistic intangibles.

The home toll foes have been trying for long to establish both Congressional and courtroom roadblocks in the States. Whether successful or not in the long run, the fact remains that they also have hindered home toll progress.

A year or so ago many Hollywood producers—Samuel Goldwyn among the more prominent ones—were waxing enthusiastic anent home toll. Expressions of excitement are not heard so much anymore.

Par is now in the process of working out the licensing of its post-1948 theatrical library to conventional tv, through channels. This product earlier had been considered for use as Telemeter programming material. The fact that it's going to regular tv is taken to indicate that fee-tv is not so immediately around the corner any more.

## Levathes Expected to Join 20th Board But an Opening May First Be Needed

Election to the 20th-Fox board of Peter G. Levathes, exec vicepee in charge of production, appears likely in the near future. The board, which meets in New York today (Wed.), must, however, settle another question before taking action on the Levathes election.

There is strong sentiment against increasing the size of the present 12-man board. Thus, if the board is not enlarged, a place for Levathes would have to be made by the resignation of one of the incumbents. Just last spring the board was enlarged by two seats to accommodate Wall Street interests in the persons of John L. Loeb, senior partner of Carl M. Loeb, Rhoades & Co., and Milton S. Gould, rep for Treves & Co.

Election of Levathes to the board would appear to be another logical step in grooming the exec for the presidency, the post for which he is understood to be favored by prexy Spyros P. Skouras as well as Gould and Loeb interests.

Also understood to be under consideration at the moment is a plan whereby longtime exec vicepee William C. Michel would succeed Skouras as prexy for a limited time to allow Levathes more months in which to familiarize himself with executive workings of the company. All this, of course, is subject to change, as well as to the plans of prexy Skouras. Skouras who in recent weeks has been bouyed up by the good turn of 20th fortunes, including the resounding critical and boxoffice success of Robert Rossen's "The Hustler," the acquisition of which he was largely responsible for.

## Madeleine of France Using Yankee Players For World Markets

Hollywood, Nov. 28. Norbert Auerbach, in association with Gilbert de Goldschmidt's Madeleine Films of France, is prepping three major foreign features aimed at using American stars to capture the world market. Producer, who has been in indie production since leaving his post as Columbia Pictures Continental manager in October, 1960, said over the weekend he is seeking an American star and an American coproduction deal on "The Hand," which he and de Goldschmidt plan to film this summer in France from a screen treatment by France Roche based on the Maurice Rheims novel. Budget is \$5,000,000 and negotiations are underway for Vittorio de Sica and Peter Ustinov to play top roles and Nicholas Ray to direct.

Auerbach has set Nadja Tiller to star in "The Wary Transgressor" on his slate, with Julien Duvivier to direct. Budget is \$1,000,000 and he is seeking a top American male to costar as well as talking a distribution deal with Metro.

Major future project on the Auerbach-deGoldschmidt schedule is a feature compiled from four of the "Les Fables de La Fontaine" sketches, with some of the "Aesop's Fables" integrated. Sketches would be made as individual sections in four different countries, then put together in each country for distribution there. Set are "The Fox and the Crow," in Italy, with Mario Monicelli directing and Alberto Sordi starring; "The Rat of the Town and the Rat from the Fields," in France, with Herve Bronberger directing and Eddie Constantine and Bourvil starring; "Death and the Woodsman," in Germany, and "The Two Mistresses" in Sweden. Ingmar Bergman is being pegged to direct latter. Deal would go as a Franco-German-Italian coproduction with the Swedish section purchased to add to the quartet. Herve Bronberger would supervise-screen treatments (Continued on page 6)

**'West Side' Command**

London, Nov. 28. "West Side Story" (UA) has been tapped for the Royal Command performance at the Odeon, Leicester Square, Feb. 26.

Film goes into regular run here the following day at the Astoria.

**Motel With View of Drive-In Screen**

Springfield, Mass., Nov. 28. Wilberham Motel, near here, has a tie-in with an adjacent drive-in that is probably unique in show biz-inn cooperation.

Virtually every picture window of the motel rooms face out on the ozoner cinema. A sign in each room, at the window, points to a remote-control switch which permits individual stepping-up of the soundtrack. The motel pays the drive-in exhibitor a flat monthly fee for the privilege.

*War Correspondent*  
**Frank Gervasi**  
has written an interesting claspbook, circa Sept. 3, 1944 (from forthcoming book) on Vichy France and particularly pertaining to

**The Liberation Of Gertrude Stein**

... ..

one of the many interesting Features in the upcoming

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**Perlberg-Seaton Switch to Metro**

Hollywood, Nov. 28. William Perlberg and George Seaton will leave Paramount, which they joined with their indie unit in 1950, to swing over to Metro early next year on a participating deal. Producers, who will helm their own unit, will be financed by Metro, the deal covering a minimum of five years.

Producers still owe Paramount one more pic, but no decision has been reached at this date whether they will be called upon to deliver this. This could be "Night Without End." Their latest film, "Counterfeit Traitor," may wind up as their swan-song under their longterm pact with Paramount.

No specific reason is available for partners transferring to Culver City lot. Among their pix for Paramount are "Bridges at Toko-Ri," "Country Girl," "Teacher's Pet" and "Pleasure of His Company."

## When-and-If-Working New Pay Basis at Telemeter For Dalrymple, Harris

Jean Dalrymple, production head of International Telemeter, is continuing in that capacity but on a per-show basis. In other words, she's on retainer, to function as producer as before but as salaried employe only when actually working on a special program for the Paramount-owned home toll system.

Similarly off salary on retainer is Earle Harris, production manager for Telemeter.

## 'Spartacus' Shows Muscle

Universal is pointing to lots of "Spartacus" strength on the circuits, with first week of a fortnight in 76 situations hitting \$800,000.

Company says the pic notched \$350,000 in 26 RKO houses alone, better than any previous U release. But U doesn't make adjustment for the fact "Spartacus" is playing at upped admission.

# Govt. Digging Into Talent Agencies' Practices Under Discreet Probing

Los Angeles, Nov. 28.—Hearings before the special Federal Grand Jury impanelled Nov. 20 to investigate possible antitrust violations by talent agencies are proceeding hush-hush with both the press and visitors barred from the jury room. Additionally, no names of witnesses or persons subpoenaed will be revealed.

This ruling is in line with Federal rules of procedure, but aside from this it's understood that the procedure has been invoked to prevent possible economic reprisals against showbiz personalities who cooperate with the Government.

Wraps were taken off reason for probe by release of a letter from U. S. Attorney-General's office in Washington. Addressed to the five-man Government team handling the ultra-secret proceedings, it began:

"The Dept. of Justice is informed that violations of the Federal Antitrust laws may have occurred and may still be occurring in connection with the activities and conduct of certain persons, firms, corporations, associations, organizations and others engaged in the sale of talent to the entertainment industry in the U.S. and in the production and sale of television programming."

Signed by Deputy U.S. Attorney-General Byron R. (Whizzer) White and dated Nov. 9, the letter authorized start of the inquiry by stating: "The Department has reason to believe that an indictable offense may have been committed and accordingly investigation and consultation by a Grand Jury seems appropriate."

U.S. District Court Judge Peirson M. Hall disclosed the contents of letter with the remark they were public documents and privileged. This despite efforts of U.S. Attorney's office here to keep secret the specific purpose of the jury.

Judge Hall, however, repeated his previous mandate that names of witnesses and or persons subpoenaed would be kept secret.

Unanswered question on minds of many talent agency people is why, after three years of investigation by the Justice Dept., the Government suddenly has ordered full speed ahead on the probe. They also want to know if it isn't a bit late in view of the fact that Screen Actors Guild has banned the dual role of agent-producer.

In any event there's no doubt the Government has decided to roll up its sleeves and go to work in earnest to discover if there really is any truth to many whispers of violations by the talent agencies.

To this end, a top team of experts on antitrust violations are handling the many facets of the probe under the direction of Charles L. Whittinghill, chief of the L.A. antitrust division office. The others are E. C. Stone of N.Y., Leonard R. Posner and John C. Fricano of Washington and Malcolm MacArthur of L.A.

# Par Loses Suit To Force 'Tiffany'

Cincinnati, Nov. 28.—A suit by Paramount Film Distributing Corp. to compel continuing showing of "Breakfast at Tiffany's" at the Valley Theatre beyond a sixth week was denied by Common Pleas Judge Carson Hoy.

The ruling permitted the scheduled Thanksgiving Day opening of "Bachelor in Paradise" (M-G), at the suburban deluxer.

Paramount's plea for an injunction against Louis Wiethe, Valley owner, was to prolong showing of "Breakfast" as long as profitable with Dec. 17 as a tentative date.

Wiethe testified that he was committed to the Nov. 23 opening date for the Hope-Turner film and that his contract with Paramount was for a four-week run of "Breakfast."

Judge Hoy's decision was that evidence failed to show a meeting of minds on a run period for "Breakfast."

Figures presented at the hearing showed a five-week gross of \$38,100 for the Paramount film.

## L. A. to N. Y.

- Polly Bergen
- Bill Brundidge
- Gower Champion
- Marge Champion
- Bill Colleran
- Joseph Cotten
- Dan Dailey
- William Dozier
- Stephen Draper
- Freddie Fields
- Mort Greene
- Ted Hirsch
- Doug Lambert
- Janet Leigh
- Alan Jay Lerner
- Lori Martin
- Raymond Massey
- Carmen Mathews
- Geraldine Page
- Matthew Rapt
- Art Rush
- Jane Russell
- George Schaefer
- Ralph Wanders

## N. Y. to L. A.

- Mortimer Becker
- Irving Brecher
- Jessie Royce Landis
- Robert Preston
- Monroe Sachson
- Michael Wilding

## U. S. to Europe

- Avren & Broderick
- Richard Beymer
- Vittorio De Sica
- Tyrone Guthrie
- Norman Krasna
- Peter M. Plich
- Allen Swift
- Mark Wynter
- Terence Young

## Europe to U. S.

- Jerry Devine
- Henry Fonda
- Jimmy Gardner
- Fred Hift
- Lionel Lerner
- John Mills
- Paula Prentiss
- William L. Taub
- Dale Wasserman

## A 'B' for 'Devil's Eye'

The Roman Catholic Legion of Decency has B-rated (morally objectionable in part for all) Ingmar Bergman's "The Devil's Eye," being distributed this side by Janus Films.

LOD objects to the pic's "suggestive costuming" and says that it "tends to confuse moral and dogmatic values."

## JERRY PICKMAN PREZ OF CANADIAN FUSION

Jerry Pickman, Paramount's domestic distribution v.p., has been given the additional role of president of Affiliated Pictures Ltd. This is the Canadian outfit formed last year to handle distribution for both Par and Columbia on a merged basis north of the border.

Pickman was appointed domestic sales chief of Par last year after having been ad-pub director.

## A. J. Lerner Back From 'Camelot' Talks at WB

Alan Jay Lerner is back from Burbank where he talked to Jack L. Warner and William Orr on the WB filmization of "Camelot."

Now on his schedule: Rehearsals for the taping of "The Broadway of Lerner & Lowe" for NBC-TV and work with Richard Rodgers on this team's projected Broadway legiter, as yet untitled.

## MIAMI PARAPHRASES

Second Title Is 'Bitter Life'—Then 'Always on Sunday'

Miami-based New Wave Productions has its first feature in the can, "Rehearsal for Sin," a play within a play item intended primarily for arty playoff. Release is pegged for January.

Outfit is prepping its second, "L'Amarga Vita" (Bitter Life), to commence Dec. 18, and a third pic on the slate is called "Always on Sunday," described as a sexy comedy about femmes who live it up on the day their husbands are away.

## Harry Saltzman: 'No Switch to TV'

### Eon Productions (With Broccoli) Sets Seven Features Via United Artists

With more than \$500,000 tied up in the acquisition of novelist Ian Fleming's "James Bond" cloak-and-dagger novels, and with a budget of more than \$1,000,000 set for the first of a projected series of James Bond features, producers Albert R. Broccoli and Harry Saltzman have no intention of switching the series into tv. Saltzman reported in New York Friday (24). Broccoli had been in New York with Saltzman earlier in the week but left New York Wednesday (22) to return to their London h.q.

The pair were in New York confabs at the homeoffice of United Artists, which has a seven-picture deal with the Broccoli-Saltzman indie production company, Eon Productions, Inc. in the company of Terrence Young, who'll direct the first Bond feature, "Dr. No," and art director Ken Adam, the Eon toppers had just come up from Jamaica where they set locations for the pic, due to get underway there Jan. 15. (Commented Saltzman: "This will be the first time I've ever shot a pic on location at a resort during the season!"). Pic will have seven weeks on Jamaican locations to be followed by four weeks of studio work in London.

According to Saltzman, television could hardly do justice to the stories about the fictitious British secret agent. They all feature exotic locales, lots of action and a large percentage of comparatively racy situations. He and Broccoli plan to space release of the Bond pictures at least a year and perhaps as much as 18 months apart. Plans are that four of Eon's seven pic for UA will be Bond stories.

After "Dr. No," which will launch Sean Connery in the Bond role, Eon plans to shoot Fleming's "From Russia, With Love," starting in November, 1962, on location in Istanbul.

Saltzman, an American who has been living in France and England most of the time in recent years, said he wasn't looking for any censorship troubles with the upcoming "Dr. No." The last three pic on which he has been associated as producer—"Saturday Night and Sunday Morning," "The Entertainer" and "Look Back in Anger"—all wound up in England with "X" (adults only) certificates. With some sarcasm, he says he doesn't want to become known as an "exploitation type of producer."

Noting that "Saturday Night" had been condemned by the Legion of Decency in this country, Saltzman said he disagreed with the decision of Walter Reade (whose Continental Distributing handled "Saturday Night" in the U.S.) not to make any cuts in the pic in order to get off the Legion's condemned list. He admitted that the cuts would have been crucial, but he thinks that as a result of the Legion blast, pic lost out on almost a million bucks worth of stateside biz.

### Myron Roberts

has written an amusing spoof on

### War Between L.A. and N.Y.

another interesting feature in the upcoming

50th Anniversary Number of

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## New York Sound Track

Jack Forrester, former "Folies-Bergere" musicomede juvenile and longtime resident in Paris, now right bower to billionaire Jean Paul Getty, was in the same Peter Bent Brigham Hospital, in Boston, for a checkup, where Joseph E. Levine underwent a successful operation for the cartilage on his knee. Forrester was struck—as were the nurses—by the showman's unorthodox hospital room with literally scores of pinup decorations (that included 11 Franco-Italian-Hollywood photos of his stars (Sophia Loren et al.), wishing his quick recovery; (2), cables and telegrams, from Hollywood to the Via Veneto, wishing him ditto; and the countless get-well cards. On top of that, dozens upon dozens of floral pieces, bouquets, plants, etc., all in the same idiom.

Dept. of High Class Criticism: Arthur Schlesinger Jr., special assistant to President Kennedy and occasional speechwriter for his boss, gives Stanley Kramer's "Judgment at Nuremberg" a fine review in the current issue of Show Mag. Fred Hift, publicity chief on Darryl Zanuck's "Longest Day," flew in from Paris Monday (27) for confabs at the 20th homeoffice and to spread the word among fourth estates on the pic, currently shooting in France. Irving Sechin, Times Film sales manager, back at his desk after a swing through Frisco, L.A., Dallas, Kansas City and St. Louis.

Cracked one industryite after seeing Astor Pictures' controversial "Les Liaisons Dangereuses": "Well, it couldn't be going into a more appropriately named theatre." Picture opens here Dec. 18 at the Henry Miller, but named after the late, great theatrical producer, not the author of "Tropic of Cancer." French film stars Alain Delon and Charles Aznavour were guests of honor yesterday (Tues.) at a reception jointly hosted by producer Raoul Levy, French Film Office chief Joseph Maternaati and Seven Arts Associated. Delon will soon star in Levy's "Marco Polo" and Aznavour heads the cast of the award-winning "Passage du Rhin," which Showcorporation may release this side.

Legit producer Gilbert Miller's first film import, the Italo "La Notte Brava," will preem here early in January in an unusual day-date tieup: at the artie Trans-Lux Normandie on 87th St. and the Rialto on Times Square, more often associated with sensation product. Jack Brodsky, 20th's assistant publicity manager who is currently working on "Cleopatra" in Rome, writes with some awe that everyone is so eager for material on Liz Taylor and the production that he is in the unusual position of being wined, dined and wooed by the newspaper and wire service people. He winds up: "Is there a producer somewhere with an unheralded picture, having a cast of unknowns, working somewhere in the middle west without communication lines? Does he need a publicist?"

Cinematic princes and paupers participated in the raffle (at \$10 per) for a Thunderbird at last week's Motion Picture Pioneers dinner. David Loew won. On the spot shilling for the raffle, incidentally, was conducted by Paramount sales exec Howard Minsky. Exhibitors should take caution for he behaves like a carry operator from way back (we're only kidding). Congratulatory wires for Year's Pioneer Abe Montague included one from John F. Kennedy. Jerry Pickman preferred sitting with the working press, not the brass. Paul Lazarus in full command as emcee. They were rooting for Sid Caesar, who fell short of being sock.

Andy Williams purchased film rights to the off-Broadway musical comedy, "24 Hours With You," for his Barnaby Productions. John Farrow and Niven Busch are collabing on screenplay of "City That Lived" which they'll do in association with Joseph E. Levine's Embassy Pictures. Laurence Harvey is negotiating with Hal Wallis for appearance in "Becket" and with Lawrence Weingarten for "Period of Adjustment." Stanley Colbert acquired an option on Richard Matheson's novel, "The Beardless Warrior," originally held by Richard Zanuck. Metro inked Robert J. Enders to a three-year multiple-pix producers pact. Daniel Petrie signed a three-pix directorial contract with Seven Arts, first pic to be "Maria," upcoming Nancy Kwan starrer.

Walter Bedogni, Galatea Films (Rome) foreign sales topper, due in New York Dec. 1 at Algonquin. He's toting dozen-odd Italian pix for placement in various foreign-marts during month-long Gotham stay, excluding a week's side trip to Coast.

George Murphy exceeds the Allied States awards banquet at the Eden Roc, Miami Beach, next Thursday (7).

Hope Hampton signed to appear in the Harry Komm-Paramount production of "Hey Let's Twist!" Ivan Fuldauer, formerly with Metro and now with Chicago's Public Relations Board Inc., cited by the Publicity Club of Chicago for his p.r. job for the American Hardboard Assn. Paula Prentiss, ballying "Bachelor in Paradise," back from Europe where the actress combined publicity work with a honeymoon with groom Richard Benjamin.

Universal's Charles Simonelli, the new bridegroom, back at his desk after a Boca Raton honeymoon. Bert Anshen, previously with Lopert, Valiant, Hal Roach and DCA, named national print controller for Embassy Pictures. DeeJay Freddie Robbins is at the Metro lot doing split-screen film interviews of the "Boys' Night Out" cast.

Word from film colony: David B. Heyler, owner of Beverly Hills Citizen, has added long-existent Hollywood Citizen-News to his growing local press of newspapers and stepped in as publisher. Harlan Palmer Jr., former publisher and son of paper's founder, will remain until first of year. While no price tag was placed on transaction, Heyler said combination of two sheets was worth in excess of \$4,500,000. Included in deal was purchase of seven weeklies in adjoining San Fernando Valley giving Heyler a chain of 16 papers, most of them neighborhood sheets apart from two named. Judge Harlan Palmer, acquired Hollywood Citizen in 1911 and later combined it with Hollywood News in late 20s.

Perico Chicote has written "El Bar en el Mundo y Pequeno Historia de Mi Museo"—a memory lane recap of his travels and a glimpse of his hard drink museum in Madrid, a manstap for generations and viewed first-hand by every celebrity (filmite, above all) visiting Madrid.

TOA takes a pot shot at Chemstrand (maker of Acrilan carpeting used in many theatres) for participating sponsorship of those Saturday night primetime features on video, but skips mention of another sponsor, International Latex, the Stanley Warner sub. Universal has acquired U.S.-Canada rights to the British "Nearly a Nasty Accident," from producer Bertram Ostrer. For April release. Embassy's "Capri" is now "The Liberator." This one, with Rory Calhoun starred, is also intended as the pilot for an hour-long tv series. "Wonders of Aladdin" via Metro gets a Times Sq. run at the Forum, Dec. 22. Al Famarin on a 10-city tour to plant the bally ahead of "El Chis" launches.

Arthur L. Mayer, veteran picture publicist and importer, addressed the Marketing Club of the Harvard Business School on "The Growing Pains of a Shrinking Industry." He described effects upon the picture business of what he calls the 4 Ts: the advent of Television, the anti-trust decree, current Tax laws and the Transformation in the moral climate of our time. He explained how, through such devices as independent production, blockbusters, widescreen processes, stereophonic sound, foreign production, the liberalization of the Code, drive-ins and widespread diversification, picture-makers and exhibitors have, with resourcefulness and ingenuity, remodelled the industry to meet the requirements of a new era.

Jeanne Valerie, who has an important featured role in "Les Liaisons Dangereuses," arrives in town Monday (4) to help Astor tubthump the pic.

# PESOS, SI; BUT FRANCS, NON

## Capone Estate Continues Protests

Warns Allied Artists (as Previously) — 'George Raft Story' Fiction Posed as Fact

Chicago, Nov. 28. Harold Gordon, legal knight errant for the estate of the late Alphonse "Al" Capone, has termed "The George Raft Story" an "erroneous, fictitious and distorted" portrayal of the prohibition-era gang figure. As he did with CBS' "Untouchables" and Allied Artists' "Al Capone"—he's going to sue. Gordon saw the new AA picture at its preem at the United Artists Theatre here last week.

The lawyer points in particular to a scene in which Raft meets Capone after the filming of "Scarface," a meeting which Gordon says never took place. Also in error, according to Gordon, is a scene in a film studio that shows a character playing the Paul Muir role being referred to as "Al" and wearing the characteristic gray slouch hat with the turned-up brim in apparent reference to Capone. Gordon says that "Scarface" was never referred to as "Al" in the original picture and that the main character in the film was not designed to look specifically like the gang leader.

Gordon had sent out letters previous to the premiere of "The George Raft" story warning distributors and exhibitors that they faced legal action if they showed the film.

## SAUL JEFFEE BACK FROM SCOUTING EUROPE

Saul Jeffee, president-chairman of Movielaab Film Laboratories, has eyes for foreign expansion. Back in New York following a swing around Europe, exec said he found a "number of extremely attractive opportunities to further the plans we have for Movielaab's expansion."

Jeffee is particularly interested in setting up reciprocal operations between Movielaab and film processors in both Paris and Rome. Also, he entered discussions concerning acquisition of a European lab. This would mean a facility for the processing of films made abroad for distribution in the United States.

Jeffee investigated a new dye technique which is being used in Switzerland and concluded deals for processing jobs in the course of conferences with producers in England, France and Italy.

Movielaab is on the move at home, too. Jeffee reported he's considering a couple of acquisitions on the east coast.

## PASTOR KIDS CENSORS

Should Arrest Sellers Of Bible, Full Of 'Obscenities'

Dayton, Nov. 28. L. Wendell Hughes, former pastor of the Unitarian Church at Dayton, recently presented a petition to City Prosecutor Arthur O. Fisher, requesting that any book-dealer or person selling the Bible be prosecuted for selling an obscene book. He said his purpose was to show the ridiculousness of censorship. This was not the first time he has made his attitude known.

Several years ago he helped defeated a proposed city ordinance on censorship. Hughes said his latest move was an attempt to show that there is no end to censorship, once it has begun. "The action," he said, was prompted by police efforts in Dayton to have Henry Miller's "Tropic of Cancer" removed from bookshelves.

The city prosecutor has refused to take a filing, deadpanning: that the Bible "legally is not obscene."

## Columbia Meeting Dec. 20

Annual meeting of Columbia stockholders has been set for Dec. 20 at the homeoffice.

Abe Schneider, president, and all other incumbent directors are candidates for reelection.

Vol. Author-Producer

## Don Quinn

Talks about interruptions by waiters and telephones as the perennial pointkillers in a bright piece titled

## Who Gets The Beef?

another unusual Editorial Feature in the upcoming

## 56th Anniversary Number

of **VARIETY**

Plus other statistical and data-filled charts and articles.

## Astor's Literary Dept. Prowls For 'Global' Appeal

Astor Pictures today (Wed.) is revealing the establishment of its own literary department, concurrent with the acquisition of its first property. News is due at a cocktail party at "21" in New York. Heading up the department is former literary agent Joan Foley (no relation to Astor Prexy George Foley) with Margaret Aylward as story editor.

First property acquisition is the novel, "The Only Reason," by Tersiska Torres, wife of author Meyer Levin. It's considered likely that the property will be offered to director Roger Vadim, whose "Les Liaisons Dangereuses" Astor will preem here next month. Pic, which has a setting in contemporary Paris, will be done as an Astor coproduction with French interests.

According to George Foley, Astor's "neither the desire, money, or the facilities" to undertake a strictly domestic production at the moment, but "we may be able to in about two years."

Principal purpose of the new literary department, he says, is to seek out stories which lend themselves to "international production" by Astor via partnerships in France, Italy and perhaps even Germany. He also emphasizes that Astor has no intention of fostering "neutered" international production, but pic which have greater international appeal as a result of their uniquely French or Italian qualities. Astor is prepared not only to acquire finished literary works, but also to make prepublishing deals as well as to subsidized authors whose works are "in progress." As an example of the latter, Astor already has writer Stuart James on the payroll working on a novel which the company hopes will have a film potential.

## ABOAF ON 50TH YEAR OF UNIVERSAL: 20% UP

Paris, Nov. 28.

Americo Aboaf, Universal veep-foreign general manager, predicted here an increase of between 20 and 25% in U-business during the upcoming 50th anniversary celebration in 1962. Aboaf's forecast came as he and U prexy-Milton R. Rackmil wound up the first of three European sales meetings they are holding in Europe.

Although U is the oldest company in the industry, Rackmil told the Paris meeting, "we are young and aggressive in our techniques."

## FRANCE CAN'T GET CUBAN WINDFALL

As a result of Cuban freezout of American films, French product has been getting a big play there, but French distribs are finding it increasingly difficult to get any money out of Cuba, so Robert Cravenne, delegate-general of Unifrance, reported in New York Friday (24). Exec made a short stop-over en route from Paris to Mexico and the current film fest in Acapulco. Unifrance is the French industry's organization for the promotion of French films abroad.

Cravenne said that French distribs were having problems getting their costs out of Cuba, and were not seeing anything so frivolous as profits, although biz was reportedly extremely good. Cuban government officials have even made some discreet suggestions that one way the French producers might get their dough out is by coproducing Cuban films which would then be free for export.

So far two French producers have expressed tentative interest in the proposal, but nothing yet has been firm ed up.

Following the Acapulco fest, during which there may be some negotiations on a new France-Mex film pact, Cravenne will return to Paris via a swing through Colombia and Venezuela. He hopes to line up either a fulltime Unifrance rep to cover both countries or parttime reps in both Caracas and Bogota. Rep is needed in each country, he said, but for totally different reasons. Business for French pic has been good in Colombia, so the idea is to promote it still further, while inflation has hampered trade in Venezuela, and a rep is needed there to bring some order out of the confusion.

He feels that French pic biz in the U.S. has probably been down this year compared with last, because of a lack of top-grossing product (with the exception of "La Verite"), but predicts it will take a jump in the coming session with the release of such pic as "Les Liaisons Dangereuses," "Last Year in Marienbad," among other upcoming entries.

## MALES CAN LOAF AT 62 UNDER PENSION

Hollywood, Nov. 28.

Qualified male participants may now retire at ages 62-64 at reduced rate, under a decision reached last week by the Motion Picture Industry Pension Plan directorate. Heretofore, only femme participants could elect to retire at 62.

Payment sked of reduced monthly benefits include the following:

AGE	AMOUNT
62	\$ 96.00 per month
63	103.20 per month
64	111.32 per month

Participants in plan who wait until they reach 65 are entitled to monthly benefit of \$120.

## De Laurentiis Final Word: Absurdity

Rome.

I regret to inform you that there will be no fourth chapter in Variety of my conversations with Martin Rackin. Paramount's production head is obstinate in ignoring even the most elementary aspects of European legislation when he fruitlessly sought to organize a "runaway production" in Naples. Further conversation has therefore become impossible.

One sole statement by Mr. Rackin is typical of all: namely, when he ascribes to European producers the advantages of using slave-labor, children and animals without any responsibility towards the

## Catholic Bishops Foresee Mandatory Classification If Showmen Uncurbed

Washington, Nov. 28.

Theatrical Attorney

## Stanley Rothenberg

lightly explores where and why

## Motion Picture Law

Remains a

## Legit Whodunit

one of the many Editorial Features in the upcoming

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## Radio Offers Too Weak, Irv Kahn Foregoes Medium

Radio coverage is out for Monday's (4) twinbill heavyweight pugilistics. Irv Kahn, TelePrompex prexy, nixed the pickups because "none of the networks came up with what he considered a 'fair' price."

Kahn's outfit will handle the closed-circuit telecast, feeding 160 theatre and arena locations, plus a community antenna hookup of some 150,000 home receivers.

First of the back-to-back fights pits Sonny Liston and Albert Westphal, from Philadelphia, followed by the heavyweight title match between champ Floyd Patterson and Tom McNeeley in Toronto.

## ARNOLD GRANT TAKES DEFAULT VS. SELZNICK

Arnold M. Grant, film attorney, won a \$159,727 default judgment against the Selznick Co. last week after defendant failed to answer for trial appearance in N.Y. Supreme Court.

Lawyer had sued for payment for services from October, 1958, to March this year.

## UP PAT. M. WILLIAMSON

Patrick M. Williamson has been appointed ad-pub director of Columbia Pictures of Great Britain and Ireland, moving up from assistant ad-pub head. Promotion was decided at a London meeting between Jonas Rosenfield Jr., Col. v.p., and Kenneth N. Hargreaves, managing director of the Col British corporation.

Williamson succeeds Alan Tucker, who bowed out last week.

A committee of Catholic bishops today (Tues.) "envisioned" that a popular demand will come for mandatory classification if the motion picture industry fails to regulate itself. Under the chairmanship of Bishop James A. McNulty of Paterson, N.J., group reported to the rest of the Catholic hierarchy:

"The responsibility of the industry needs no restatement. The production code exists; administered according to its letter and spirit, it is the producer's best ally in the responsible exercise of creative freedom."

"More than once," the bishop continued, "the Legion of Decency and this committee have recognized the legitimacy of truly adult material in the film medium." In the evaluation of such films, the code authority should be authorized by the Motion Picture Assn. of America to indicate to parents that the films in question are not recommended for young people."

The report states that public criticism of film content and treatment during the past year has continued "with little abatement."

"We clearly envision," the bishops said, "an understandable popular demand for mandatory classification should the industry refuse to regulate itself."

The bishops noted that segments of the industry favor film classification but are in the minority. "A policy statement must come from the leadership of the industry itself. If anything, that leadership has expressed unalterable opposition to voluntary classification. We regret the organized industry's intransigence."

Referring to the U.S. Supreme Court decision upholding prior censorship at the state and local level, the bishops reiterated the Catholic preference for "self regulation with minimal legal controls."

Exhibitors are just as responsible for what is offered the public as are film producers, the bishops emphasized.

The bishops also directed a segment of their report to those who put up money for films: "It may not be out of place to remind bankers that the lending of the people's savings for film enterprises carries with it an obligation to ensure that the projects supported by these monies are not detrimental to the public interest."

In addition to Bishop McNulty, other members of the committee are Auxiliary Bishop Aiden J. Bell of Los Angeles, Coadjutor Archbishop Lawrence J. Shehan of Baltimore, Bishop James V. Casey of Lincoln, Neb., and Auxiliary Bishop John A. Donovan of Detroit.

## THUNDERBIRD STUDIO BUILDING IN MIAMI

Miami Beach, Nov. 28.

Ground has been broken for a \$1,000,000-plus motion picture studio at N.E. 121st St. and 16th Ave. by officials of the Thunderbird Film Sound Center Studios.

Plans call for erection of a "film city" consisting of four or five buildings on an entire block. These structures will house every facility to produce and manufacture motion pictures. There will be a 32-foot high sound stage, the largest such stage in the Southeastern United States, in one of these buildings. Other buildings will house administrative quarters, projection rooms, recording studios, scoring and dubbing facilities.

Originally organized by Howard Warren, its present executive vice president, Thunderbird has supplied equipment and technical assistance to "Sunside 66" TV productions, a number of theatrical films, features, television commercials and many industrial shorts. Other officers of the company are Charles Courshon, president, and Edmund P. Cole, v.p. Gilbert Fein is architect on the project and Joseph J. Foss Inc. will build the center.

Dino De Laurentiis.

One, Two, Three

Topical, ultra-contemporary farce occasionally too quick-witted. Refreshing, delightful pic and stout h.o. candidate.

Hollywood, Nov. 16.

United Artists release of Billy Wilder production. Stars James Cagney, Gene Kelly, Fred Astaire, Gene Kelly, Fred Astaire, Gene Kelly, Fred Astaire...

Billy Wilder's "One, Two, Three" is a 115-minute pause that refreshes; a fast-paced, high-pitched, hard-hitting, lighthearted farce crammed with topical gags and spiced with satirical overtones.

Written, produced and directed by Wilder. In the former task with the aid of associate I. A. L. Diamond, the Mirisch Co. presentation stars James Cagney as the chief exec of Coca-Cola's West Berlin plant whose ambitious promotion plans are jeopardized when he becomes temporary guardian of his stateside superior's wild and vacuous daughter.

The Wilder-Diamond screenplay, based on a one-act play by Merenc Molnar, is outstanding. Sometimes it just can't seem to resist obvious puns that might better have been resisted, and sometimes it's so ferociously fast that even the cream of an audience will be hard-pressed to catch over 75% of the significance of the dialog on first hearing.

Cagney proves himself an expert farceur with a glib, full-throated characterization. Although some of Buchholz delivery has more bark than bite, he reveals a considerable flair for comedy. Pretty Miss Tiffin scores with a convincing display of mental density.

novel setups, and really shows flair and imagination when things are on the move, such as during car chase sequence that's almost pure Keystone Comedy. Daniel Mandell's fleet editing is a plus factor, too, in both these regards.

Further key assists are those of soundman Basil Fenton-Smith, special effects man Mill Rice and second unit director Andre Smaglike.

I Bombed Pearl Harbor (JAPANESE-COLOR)

Sneak attack and Pacific war aftermath, from the Japanese point of view. Strictly action. No philosophy, no excesses. Curiously value, timeliness and exploitation should give it swift h.o.

Prize release of Toanviki Tanaka production. Directed by Shue Matsubaya. Stars: Kato, Gino, Muro, Gordon Zahler, Walter Green. Running time, 104 MINS.

The outbreak and critical early stages of World War II in the Pacific theatre are seen from the point-of-view of the Japanese. In "I Bombed Pearl Harbor," a highly-exploitable action film from the resourceful Toho filmmakers of Japan.

Film brings no appreciable new insight into the Japanese war attitude or the reasons for their aggression. If anything, the picture proves only that war looks exactly the same from either side.

Dubbing, though exceptionally well executed under the aegis of Riley Jackson, Robert Patrick and Hugo Grimaldi, may trouble the more discerning customer.

Most of the action is accomplished through miniature work, a field in which the Japanese screen artisans excel. But, impressive as this work is, these models simply cannot completely convey to the critical eye the illusion of reality.

The young lieutenant is played with zeal and conviction by Yosuke Natakaui, a handsome lad. There is a performance of great reserve, strength and dignity by Toshio Mifune as Admiral Yamaguchi.

Beachier Again Dayton Barker

Walter Beachler, president of United Fireworks Manufacturing Co., was reelected Chief Barker of the Dayton Variety Club for a sixth consecutive term.

Blue Hawaii

Elvis Presley back in stride, doing what comes easiest. Looks sure to please his natural constituency.

Hollywood, Nov. 28.

Paramount release of Hal Wallis production. Stars Elvis Presley; features Joan Blackman, Angela Lansbury, Roland Winters, Nancy Walters, Joe Archer, Howard McNear. Directed by Norman Taurog.

"Blue Hawaii" restores Elvis Presley to his natural screen element—the romantic, non-cerebral film musical—one which he has departed for more dramatic doings in his last few films.

It is this sort of vehicle which the singing star seems to enjoy his greatest popularity, the kind his vast legion of fans seems to prefer him in, and Hal Wallis' production for Paramount should enjoy widespread boxoffice success over the short haul.

Hal Kanter's breezy screenplay, from a story by Allan Weiss, is the slim, but convenient, foundation around which Wallis and staff have erected a handsome, picture-postcard production crammed with typical South Seas musical hula-balloo. Plot casts Presley as the rebellious son of a pineapple tycoon who wants to make his own way in life.

Under Norman Taurog's broad direction, Presley, in essence, is playing himself—a role sure to delight his ardent fans. Romantic support is attractively dispatched by Joan Blackman and Nancy Walters, with stalwart comedy air provided by Angela Lansbury, Roland Winters and Howard McNear.

In a somewhat over-emphasized and incompletely-motivated role of an unhappy young tourist, prettily Jenny Maxwell emotes with youthful relish and spirit. Others able in key spots are John Archer, Flora Hayes, Gregory Gay, Steve Brodie, Iris Adrian, Darlene Tompkins, Pamela Akert and Christian Kay.

Enriching the production are Charles Lang Jr.'s picturesque photography, Warren Low's snappy editing and Walter Tyler's colorful sets and natural backdrops. Musical numbers, about a dozen of them, are effectively staged by Charles O'Curran. Music is skillfully scored and conducted by Joseph J. Lilley.

Bachelor Flat (SCOPE-COLOR)

Farce comedy of Anglo-American romantic errors. Adequate fare for easygoing customers.

Hollywood, Nov. 22.

Twentieth-Fox release of Jack Cummings production. Stars Tuesday Weld, Richard Beyrer, Terry-Thomas, Celeste Holm. Directed by Frank Tashlin.

"Carry On Archaeologist" might be an apt subtitle for this frivolous, farcical concoction about a British bone specialist (dinosaur variety) who is irresistibly attracted to the predatory modern American female.

matic escape valve from everyday pressure. But the 20th-Fox release is just a mite too risqué and suggestive for the family trade, and its humor too obvious and anti-fatable for the more cautious celluloid sumpier.

Frank Tashlin has directed from his own screenplay, written in collaboration with Budd Grossman, who wrote the play upon which it is based. Thomas is the archaeology professor situated in California, where he is on the verge of wedlock with a roving fashion designer.

Except for Thomas, whose comic intuition and creativity, abetted by director Tashlin's appreciation of same, is responsible for most of the merriment, it is the supporting cast, rather than the principals, that comes through on the comedy end.

Visually, it is a handsome production, capably designed and mounted by art directors Jack Martin Smith and Leland Fuller, flatteringly lensed by Daniel Fapp.

Wally Pator's editing is satisfactory, although there is a slight lethargy about several scene endings during which he seems to have been somewhat hypnotized by Fapp's picturesque passages.

Wa-Islamah (Love and Faith) (U. A. R.)

Rameses Naguib-Miller Society production. Features Lubna Aziz, Tahia Kariuki, Ahmed Maghar, Enad Hamdy, Hussein Riad. Directed by Andrew Marton.

This widescreen color film is supposed to depict the Tartar invasion of Egypt which is a relatively unknown and meaningless incident in history to Western people. Indeed, it is difficult to separate the "good guys" from "bad guys" in this picture—they all look alike.

To put it mildly, the acting is rudimentary. The direction, while having a certain sense of spectacle, fails to convey any pace or, indeed, meaning. Color camera-work is routine. Perhaps with dubbing and some profound cutting this could get a few U.S. playdates as the lower half of double bills but even that's extremely doubtful.

Madeleine of France

Continued from page 3

and overall construction of the film, with separate scripts for each part written by scribes in the country where it is made.

Producer is here this week following participation in the San Francisco Film Festival, where his "The Girl With the Golden Eyes" was the official French entry.

While here, Auerbach will meet with the Mirisch Bros. Allied Artists and various producers over coproduction deals.

'Runaways' in D.C.

Continued from page 1

tee included in addition to Eric Johnston; Charles Boren, exec. v.p. Assn. of Motion Picture Producers; G. G. Johnston, MPEA vice-president for operations; H. O'Neil Shanks, of Screen Extras Guild and Hollywood Film Council, AFL-CIO; John Dales, Screen Actors Guild; Joseph Trancatelli, AFM Hollywood local chief; Robert W. Gilbert, SEG legal counsel; and a representative of Hollywood Film Editors Local 776.

With all the witnesses jammed into one day, there would appear little likelihood of any extensive questioning or elaboration of prepared testimony.

When Congressman Dent, Subcommittee Chairman, first broached the subject of hearings on the runaway issue, several days of hearings were contemplated. Idea was dropped, however, with budgetary and time problems given as ostensible reasons for the quickie hearing.

Chubby Checker

Continued from page 1

pants, the Wyatt Earp sixshooter, the Elvis Presley lipstick, the "Dragonet" police whistle and the Lone Ranger silver bullet, among other products of the sort.

Saperstein, incidentally, is also prexy of UPA Pictures and Glen Films, and his TPI firm has a ty syndication arm which distributes "Mister Magoo," "Dick Tracy" and "All Star Golf," which are produced by the companion companies.

Bob Hope's 10th

Continued from page 1

the Harmon Air Base, Newfoundland; Frobisher Air Base, Baffin Island; Sondrestrom Air Base and Thule, Greenland.

This is conceded to be one of the roughest assignments for the annual entertainment task forces. Because of the rugged and austere conditions prevailing at these bases, those stationed there are not permitted to have dependants with them. No women are allowed to be stationed in that area. Troops there are rotated every 12 months.

This is the 10th consecutive year for Hope's Yule travel with USO. As in former years, Hope's show will be filmed for later presentation on television. His supporting cast has not yet been selected.

# FESTIVALS FINE IF THEY WIN

## Despite Plane Strike, 4th Mex Film Fest Prems With Many Guest Stars

By EMIL ZUBRYN

Acapulco, Nov. 28. The Fourth World Review of Film Festivals unfolded here with a fair contingent of native and foreign talent plus outstanding film executives. Despite a transportation bottleneck, caused by walkout of Aerónaves de México pilots, Jorge Ferreris, head of the Film Bureau and Carmen Baez, his chief assistant, managed to get initial delegations here on time.

Mario Moreno (Cantinflas) stepped into the breach, with his private five-passenger plane shuttling film biggies to this port city. Cantinflas put in an appearance at the inauguration ceremonies, heading a Mexican contingent including Ana Luisa Peluffo, Lorena and Teresa Velazquez, Emilio "Indio" Fernandez, Jose Elias Moreno, Rowolfo Lardá, Fernando Andrés and Julian Soler, and a few others.

While Vittorio de Sica had promised to come, a last-minute change of plans had him planning out to Rome. There have been excuses from other stars including Ingrid Bergman, Robert Gorky, Motion Picture Export Assn. veepee in charge of Latin American affairs, said that Barbara Eden could not attend because of film commitments. Presence of Marlon Brando is still uncertain, but Gorky indicated that Eric Johnston may arrive. Other Hollywood players expected at the fest include Karl Malden, John Gavin, Van Heflin, Katy Jurado, Ernest Borgnine, Dolores Hart and John Saxon.

Gorky said that the Hollywood fiesta given during the festival will not take place in Acapulco as last year, but at a Mexico City restaurant after the screening of "One-Eyed Jacks" at the Roble Theatre.

Although there is the usual criticism of the organizing committee, and its head, Ferreris, the fact is that he has worked unceasingly to stage a well-mounted event. And as far as foreign delegations are concerned, the turnout this year is much better than in last two previous shows. France's delegation, including Marie Laforet, Jean Claude Brialy and Favre le Bret, head of the Cannes Film Fest; Vinizio Baretta, director of the Locarno Festival; Lidio Bozzini, president of Unitalia Films; Italian actresses Georgia Moll, Serena Vergano and director Vittorio de Seta are only a few turning up here.

A big fuss was made over Joseph von Sternberg, making his second official visit to Mexico. The last time he was here was back in 1942. Invited personally by Ferreris, who attended the San Francisco screening of Mexico's "The Important Man," Sternberg spoke words of praise for American Gabriel Figueroa, actor Ignacio Lopez Tarso and Dolores del Rio.

Plans to televise the fest were abandoned by Telesistema Mexicano because of lack of sponsors and the high costs involved. Most of this resort's hotels are cooperating fully with the Resena, but four, the Pierre Marques, Boca Chica, Las Brisas Hilton and Hotel de la Playa, refused to house foreign delegations, giving no explanation for this decision.

The much disputed film, "Viridiana," is not to be shown. However, Ferreris has indicated that this picture as well as "The Night," Berlin Film Fest prizewinner, the Polish pic, "Mother Mary of the Angels" and "Last Year in Marienbad," the Alain Resnais film, will be shown after the conclusion of the Resena; with the screenings set for Mexico City.

### MacIntyre at 4-Crown

Hollywood, Nov. 28. Herb MacIntyre, former western division sales manager for RKO Pathe, becomes veepee in charge of distribution for newly formed releasing arm Four-Crown Productions.

It's Fred Gabhardt's outfit.

## LOSING IMPORTER AS MR. DUBIOUS

By VINCENT CANBY

Members of the New York film community, back from the recently concluded San Francisco Film Festival, are unanimous in their praise for the job done by fest director Irving Levin. Remaining a subject for controversy, however, is the question of whether or not this event, substantially benefits the U.S. film-importing fraternity on a national scale.

Arthur Mayer, who served on the San Francisco jury this year, is one of those exers who is high on all aspects of the annual Levin affair. Referring to the beefs of some importers, Mayer commented that "the trouble with these fellows is that they like a festival only if they win a prize." Exec said he found at least half of the pix unspoiled at the fest to have been "deeply interesting," which he considers a very good percentage.

### Quality Shorts

Also of great interest, he said, were the short subjects which were shown, and he wished that every producer and director would take time out to look at what's being done in the shorts field these days. "They would learn from these youngsters," he suggested, and "they might even pick up a few new tricks."

Does the festival benefit the film industry as a whole, and thus deserve the support of the U.S. majors as well as of the importers? Mayer thinks yes, and he points out that if the Yank majors participated, San Francisco would get a lot of national attention. A film such as United Artists' "Judgment at Nuremberg" would probably have won a major prize, he thought, and the ensuing promotion and word-of-mouth would have benefited both the pic as well as the fest.

Taking the opposite view is distributor Peter Horner, Kingsley-Union, who attended for the International Film Importers & Distributors of America. In his report to Mike Mayer, IFIDA executive director, Horner noted that the quality of the films was good, and he praised Levin for his able administration, but Horner also declared that "by the nature of this quaint festival, no material advantage can be expected for the distributor of the films shown, and in some cases, real damage is done."

According to Horner, it isn't just the possibility of getting bad reviews in San Francisco itself that is dangerous to the distrib, but he can be hurt almost as much if he enters a pic that for one reason or another does not take a prize, though it may be a very worthwhile pic. Kingsley-Union Horner reports, will not be submitting any pic to the fest next year.

Another distrib, whose sentiments fell somewhere between those of Mayer and Horner, said that if he were picking out a spot for an American film fest, he would not necessarily pick Frisco which, although a lovely city, is not a center of film activity. Rather, he would choose either New York or Hollywood. However, he added, the San Francisco fest is a "going affair," so let's support it.

### Too Much Mediocrity

This exec felt that 19 features in competition was about five too many; 14 would be sufficient. And he thought that Levin, in his enthusiasm to get representation from as many countries as possible had accepted several pix which, because of their lack of quality, had no business being shown at a fest. In this category, he placed the Egyptian entry, "Wa Islamah," directed by Andrew Marton, currently working on 20th-Fox's "The Longest Day." (Just how Marton happened to get this assignment is unknown, though it's thought that it might have been arranged by 20th-Fox veepee Spyros P. Skouras at a time when Skouras was making arrangements to shoot a portion of "Cleopatra" in Egypt.)

## Ed Kingsley Considers Louis Malle Carrying 'Producer Greed' Too Far

French producer-director Louis Malle's action in booking his "Zazie" directly into a New York article (VARIETY, Nov. 15), thereby eliminating the distributor, has raised the ire of a number of the Manhattan indie distributors. Malle took this shortcut, he explained to VARIETY, because no distrib would come up with a satisfactory guarantee for "Zazie," offering him only percentage deals which he felt were inadequate.

### Horror's Own Fan Mag

Horror films are not only a special category of boxoffice come-on but they are the sole theme of a new 35c photo quarterly on the stands, published by Charles Kane at North Bergen, N.J.

Initial run of 200,000 goes to 64 pages of which the written text amounts to about 18%, the rest being stills and drawings illustrating current product. "Castle of Frankenstein," American International, got the first splash. Kable News distributes.

Most articulate of Malle's critics is Ed Kingsley, veepee of Kingsley International, who at one point had started preliminary negotiations for the pic. Kingsley calls Malle's attitude "almost immoral," explaining that Malle, by asking for a substantial guarantee for a "difficult, offbeat" picture was requiring the distrib to take all the risks.

It isn't as if Malle had already been burned in the U.S. market by dealings with fly-by-nighters, Kingsley continued. On the contrary, Malle has done extremely well, getting a fat guarantee from Zenith International for the highly successful "The Lovers," another guarantee from Times Film for "Frantic," plus nice profits from "The Silent World." The Jacques Cousteau underwater pic which Columbia took largely at Kingsley's insistence.

Kingsley emphasized that his irritation with Malle was something more than sour grapes. He likes "Zazie" very much, considers it the best thing that Malle has ever done, but he feels that by seeking unreasonable terms on what Kingsley calls "a brilliant failure," the director is taking a very high-handed attitude towards a market that has done very well by him.

Kingsley's remarks were made in New York Monday (20). The reviews on the film, which opened Monday at the Paris Theatre, did not appear until yesterday (Tues.)

With uncharacteristic vitriol, Kingsley recalled the old Wall Street saying: "Sometimes the bears make money. But the pigs, never."

He went on to suggest that Malle may not have exercised very good business judgment in making his on exhib deal. For one thing, says Kingsley, a distrib does a lot more than just book a picture. A producer must rely on the distrib's market knowledge as to the best ad-pub approach, opening date and sundry other factors which no 'seas producer could possibly know about.

Some pictures may be worth guarantees, but there are plenty which because of their limited appeal are not, even though they certainly deserve to be seen in this market, the distrib continued. Ironically, says Kingsley, in the one successful case where a producer opened his own pic in New York, and subsequently got a fat guarantee on the strength of the N.Y. reviews and business, the producer made not much more money than he would have had he made a pre-opening percentage deal. That was British Lion's "I'm All Right Jack," subsequently sold to Columbia.

Other pix launched unsuccessfully in New York by their own producers, according to Kingsley, include "The Little World of Don Camillo" and "The Wages of Fear," both efforts undertaken when local indies refused to come up with fat guarantees. But even in these cases, said Kingsley, the producers' attitudes were more easy to understand than Malle's, since both "Camillo" and "Fear" had been phenomenal successes in their home territories, and it was not unreasonable to assume they might do well here. But "Zazie," according to Kingsley, which had a great first run in Paris, was disappointing everywhere else and hasn't yet been sold in most world markets.

Puerto Rico's Commonwealth circuit is now in the TOA fold.

## Todd Loses That Tax Assessment By L.A. County

Los Angeles, Nov. 28.

The motion picture and television industries must continue to pay tax assessments on film in the state on the first Monday of every March, under a decision handed down by the U.S. District Court of Appeals in the case of the Michael Todd Co. against Los Angeles County over a sum of \$109,000 paid on "Around the World in 80 Days" in 1957.

Ruling is precedential in that had the Todd Co. won, producers could have demanded refund of \$8,500,000 paid in tax assessments since 1957, and an annual assessment of around \$2,500,000 could have been avoided in the future.

Court of Appeals decision upheld a previous Superior Court judgment, which had ruled that the L.A. County assessment of \$109,000 against "Around the World" was legal. Attorneys for Todd argued that the film itself possessed only an intangible value as reflected in the copyright. Todd Co., when the \$109,000 was paid, filed to recover this around on the grounds that the scrap value of film, which amounted to around \$1,000, was the sole assessable asset.

Motion picture and tv producers for years have paid out several millions of dollars annually in assessments on films which remain in the state on the first Monday of March.

## CODE APPEALS BOARD WEIGHS 'VICTIM' DEC. 11

Hollywood, Nov. 28.

The 20-man Motion Picture Assn. of America board will hold a hearing in New York Dec. 11 to pass on an appeal made by Budd Rogers, veepee of Pathe-America, over the organization's Production Code Administration denying a seal to the British-produced "The Victim," which P-A will distribute in this country. Pic will be specially screened for board preliminary to the hearing.

Film was nixed on two counts by the Geoffrey Shurlock office: "Candid and clinical discussion of 'homosexuality'" and its "overtly expressed plea for social acceptance of the homosexual, to the extent that he be made socially tolerable." Rogers claims feature was well received in England and was a "tasteful film on a delicate subject" that did not "come within the purview of recent publicity given to relaxation of code structure." Film stars Dirk Bogarde and Sylvia Syms. It's an Allied Film presentation of a Michael Relph and Basil Dearden production.

Charles Schaefer's "Jason and Golden Fleece" company, which had been shooting in south of Italy, has returned to Rome and the Saffa Palatino studios.

## Congratulations, LAURENCE HARVEY...

★★★★ (Four Stars — Highest Rating) . . .

"Laurence Harvey, who attracted attention on the screen because of his acting in the British prize-winning film, 'Room At The Top,' gives the best characterization of his career!"

—N.Y. DAILY NEWS

"Laurence Harvey . . . best performance since 'Room At The Top,' and really the first time he has been shown to major advantage in an American film . . . genuine adult movie making!"

— L. A. MIRROR

" . . . the role of the Doctor is played by Laurence Harvey and it is easily his best performance in an American picture, reminding us of 'Room At The Top'.

" . . . It is certainly one of the best film interpretations of a Williams play . . . it is also one of the better American films this year!"

— N. Y. HERALD-TRIBUNE

"Laurence Harvey in his best American role!"

—NOTION PICTURE HERALD

"Laurence Harvey, so good in 'Room At The Top,' is excellent again!"

—N.Y. CUE MAGAZINE

"Laurence Harvey gives his best performance in an American movie!"

—NEWSWEEK

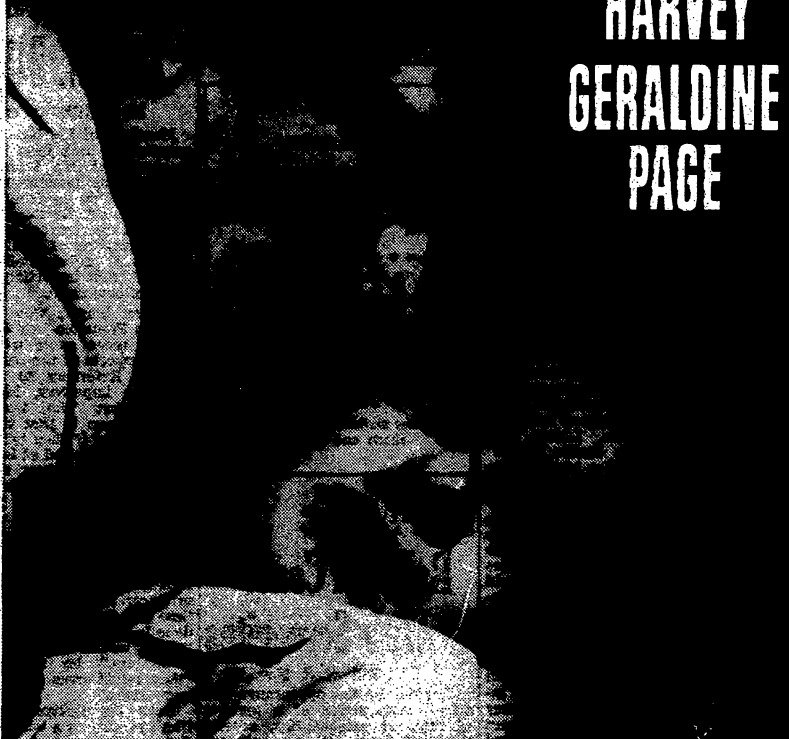
" . . . it is a sad story, told very touchingly in this fine film, so well acted by all its people and honestly and beautifully fashioned by its director and producer!"

—N.Y. POST

Congratulations to you, too,  
Peter Glenville!

*Hal Wallis*

LAURENCE  
HARVEY  
GERALDINE  
PAGE



HAL WALLIS'  
Production

# Summer and Smoke

BASED ON THE PLAY BY  
TENNESSEE WILLIAMS

INTRODUCING  
Pamela  
Tiffin

CO-STARRING

Rita Moreno · Una Merkel · John McIntire · Thomas Gomez AND EARL HOLLIMAN

DIRECTED BY

Peter Glenville



# Congratulations, GERALDINE PAGE...

★★★ (Four Stars — Highest Rating) ...

"Miss Page ... draws a portrait with a fidelity that never wavers... Her performance is a memorable one!"

—N.Y. DAILY NEWS

"... a beautifully enacted and sensitively directed study of pure and carnal love... Geraldine Page can scarcely fail to win an Academy nomination... she projects the character in a heart-breaking detail!"

—L.A. HERALD-EXPRESS

"... (Tennessee) Williams' vividly imagined people usually inspire vivid performances but seldom one like this... his (Williams') collaboration with Geraldine Page has created a dramatic masterpiece!"

—N.Y. WORLD TELEGRAM

"Geraldine Page shows mastery of acting craft (in) a fine performance which should win her an Oscar bid... genuine adult movie making!"

—L.A. MIRROR

"Geraldine Page's definite interpretation of the passionate spinster is one of the most exciting performances in an American film this year... It is certainly one of the best film interpretations of a Williams play... it is also one of the better American films this year!"

—N.Y. HERALD-TRIBUNE

"Geraldine Page shines in 'Summer and Smoke'!"

—L.A. TIMES

"... the role of the plain Jane, the sorely distressed girl of 'Summer and Smoke,' is exquisitely played by Miss Page, whose many fine shadings of momentary hope followed by crashing dismay and despair, are nothing short of brilliant!"

—N.Y. MIRROR

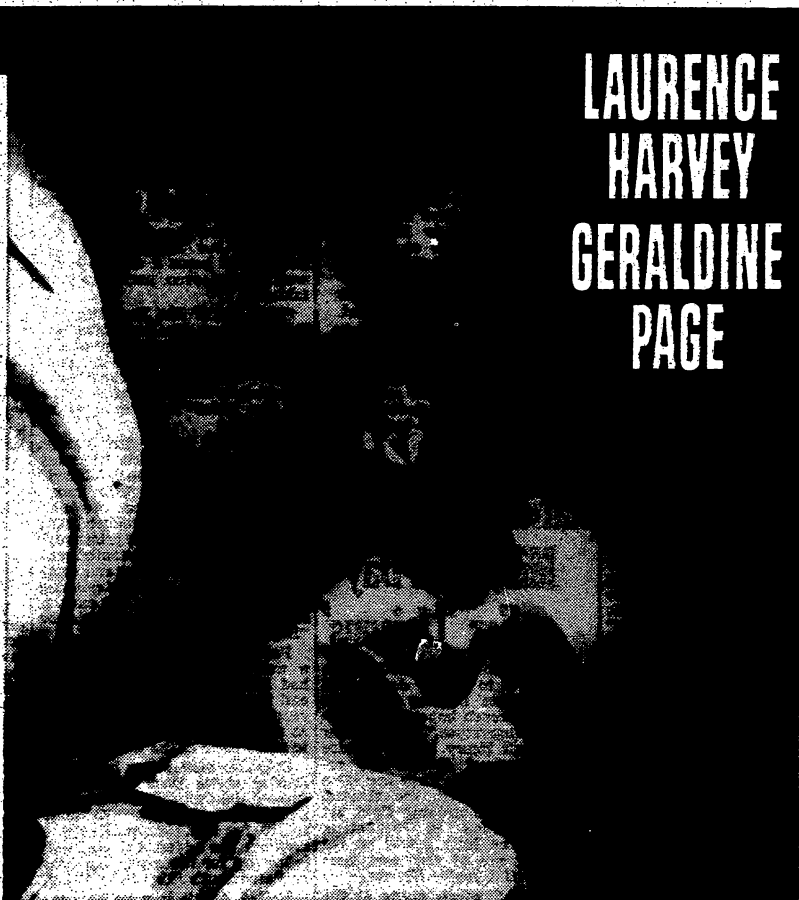
"A very beautiful production!"

—L.A. EXAMINER

"... it is a sad story, told very touchingly in this fine film, so well acted by all its people and honestly and beautifully fashioned by its director and producer!"

—N.Y. POST

Congratulations to you, too,  
Peter Glenville!



# LAURENCE HARVEY GERALDINE PAGE

by HAL WALLIS'  
Production

# Summer and Smoke

BASED ON THE PLAY BY  
TENNESSEE WILLIAMS

SCREENPLAY BY

James Poe and Meade Roberts • **Technicolor** AND PANAVISION® A Paramount Release

# Writers Guild Pitch to Upgrade Negro Image in Pix Picked Up by 3 Producers

Hollywood, Nov. 28. Robert Cohn, Stanley Kramer and Ronald Lubin yesterday (Mon.) pointed to situations in pictures they are currently shooting that offer a clear example for filmmaking in which the Writers Guild of America, West, request for more scripts featuring Negroes in realistic positions is already being done.

Cohn pointed out that eight out of the 80-member cast of his "The Interns" at Columbia are Negro, noting it is representative of the Negro population of our country. Characters played include two interns (Don Marshall and Bill Gunn) and six nurses, orderlies and attendants. Producer said the picture is planned as a honest recreation of a large county hospital, in which there is big Negro employment, and casting these roles, as members of their own race is natural. He pointed out there has, in the past, been some hesitancy in casting Negroes in major roles because of sales problems in southern areas and revealed one party scene in "Interns" shows them mixing with whites, but said "the picture is about real people and their lives and their lives include everybody."

Reaction came as the result of a letter in which WGAW prexy Charles Schnee asked Guild members to write parts in their scripts that portray Negroes as they exist in the American scene.

Kramer illustrated use of a Negro in such a character by pointing out Sidney Poitier, who plays a psychiatrist in "Point Blank," (United Artists) is doing a role that was originally written as a white man. Kramer stated, "In changing the character of the prison psychiatrist to a Negro, we had both sound dramatic value and realism in mind. Obviously, the psychiatrist-patient relationship would have greater explosive qualities through such a switch. Realistically, we felt there was a chance to broaden the opportunities for the fine Negro talent available, a move that was more than justified by the fact there are in increasing number of qualified Negro psychiatrists in the country."

"There should be no reason why any number of characters in any number of properties could not be changed to reflect the improving position of the Negro in our society," he said.

Similarly, Lubin revealed role of a three-time loser convicted burglar in "Reprieve" (Allied Artists) had been rewritten to allow casting of Sammy Davis Jr. and said script makes a point of discussing human bonds between races. Producer said Davis plays cellmate of Ben Gazzara in the pic, which shows them both locked up together, a situation that never happens in state prisons and is against regulations.

## Nudie Films

Continued from page 1

tried to whip up resistance to cinematic nudity (i.e., sin), with little success except to arouse the Miami News, which has spotlighted the campaign with some dubiety in a series of bylined articles and via columnist Rollene Saal.

Object of the DLC attack are such exploitations as "Naked Venus," "Adam and Eve," "Meet the Nude Set" and "Twilight Girls," but extending to "La Dolce Vita" and other prestige imports.

Miss Saal, who rapped the book ban as a "kind of censorship," also took note of the campaign against pix and objected to "lumping with the rest the brilliant effort of 'La Dolce Vita' which she called a 'moral picture.'"

The News' series on the DLC found the features in question "inckneyed" their titles misleading and the nudity scant and less than daring. The paper's scribe, a femme, said she invited the Rev. Schumacher to attend some of the films with her, but said the cleric declined because he didn't have time.

Assistant D.A. Aram Goshgarian has pointed out that none of the pix mentioned actually are in violation of the law. Florida's obscenity statutes, for one thing, do not extend to films, albeit another law does make it unlawful to rent pix not okayed by the New York State censor board.

## 'Twist's Twist'

London, Nov. 28. The Twist, is now a nightly highlight of the terping at the swank, conservative May Fair Hotel. Planted to lure the bashful customers on to the floor are Gary Cockerell, who danced in "West Side Story," and Ann Valiant, a model who is now a press rep at the hotel.

Twist is that Harry Roy's band specializes in music of the 1920s and patrons who come to have a nostalgic bash with the Charleston and the Turkey Trot are finding the Twist as much fun—but more energetic.

# Rationale Behind Miller 3-a-Day For 'Liaisons'

Two principal considerations are understood to have determined Astor Pictures' booking of its disputatious French import, "Les Liaisons Dangereuses," into New York's legit Henry Miller Theatre on an unusual three-a-day, reserved seat basis. They are (1) a fat guaranteed from the theatre, and (2) the continuing tight art house situation in Manhattan, caused to no little extent by the increasing use of the local post-arties by U.S. major distributors.

"Liaisons," which opens at the Miller Dec. 18, succeeds Astor's initial prestige import, "La Dolce Vita," now winding an extremely successful hardticket engagement (11 shows a week) which began April 19. "Vita," however, sports a running time just short of three hours, which makes the hardticket treatment seem a little more feasible than for the comparatively short "Liaisons," which runs only 106 minutes. Pic will be unspooled at the Miller at 2:30 p.m., 7 p.m. and 9:30 p.m. daily for a total of 21 shows a week.

Astor prexy George Foley obviously believes that sexy Roger Vadim production will benefit from the Miller showcasing, but he also points out that if he had wanted to book the pic on a grind policy at one of the established eastside arties he would have had to wait until next spring to get a firm opening date. He didn't want to wait. He also points out that it would be economically unfeasible to "grind" (five or six shows a day) the pic at the Miller because union regs (the house is government by legit unions) don't encompass that kind of turn. The house "nut" would be more than that it would be possible to take in at the b.o.

Three weeks before the "Liaisons" opening at the Miller, Foley reports he already is receiving fabric offers of guarantees from local exhibs looking for the day when pic eventually "moves over" from its three-a-day at the Miller.

Another new Astor wrinkle in the local exhibition scene is provided by the moveover of "Dolce Vita." Pic is going into a day-date grind run at the eastside Beekman and the small-seat Embassy on Times Square.

## NAB MAN WITH DODGE

Said He Represented Drive-In For Sale of Ads

Sidney, N. Y., Nov. 28. State police last week arrested a man accused of conducting a phony theatre screen advertising racket after he pocketed a \$100 check from Mrs. Georgia Deakin, co-owner of a trailer park near here. She lured the suspect—Patrick Silverio—back to the trailer park on a pretext after her husband checked with management of the nearby Unadilla Drive-in and was told it had no connection with the "salesman." Cops were waiting to nab him.

According to authorities, Silverio has been working the racket in several eastern seaboard states.

## 'Twist' Pix Race

Continued from page 1

Twister and he's doing it with "unlimited" budget. The shooting schedule is 15 days.

This entry in the choreographic sweepstakes is titled "Hey, Let's Twist!" and it's being shot at both the Pathe Studio and the Peppermint Lounge (where it caught fire to begin with) in New York. The shooting sked may not sound too extensive but Par has the cast working 18 hours a day—a heavy workout for even normal undertakings.

"Hey, Let's" has Joey Dee and the Starliners, Jo-Ann Campbell, Teddy Randazzo and Kay Armen among others before the cameras. (Col's "Twist Around the Clock" has Chubby Checker; Prima's "Doing the Twist" has Prima as its topliner).

Par is not taking this lightly, in terms of economics. Company is angling to play the worldwide market by January. This means plenty of rush since the film doesn't conclude production until Dec. 6. Par is buying 600 prints with which to blanket a substantial portion of the United States and many foreign capitals. The advertising budget, according to a Par exec, is set at \$500,000, which exceeds the "Hey Let's" negative cost.

Par is taking what excess fees is a well calculated risk. Company had its reps survey the situation, and they found the Twist to have caught on in small burgs, as well as the key cities. And it's a click in many parts of the world as well.

Columbia distribution head Ruben Jacker states that Col's "Twist Around the Clock" is being set for Christmas bookings. Exhibitor trailer for the picture already is available, he added. Col obviously is looking for the marketing jump on Paramount's "Hey Let's Twist!"

United Artists, not to be overlooked, has its past summer's "Teenage Millionaire" in which Chubby Checker sings "Let's Twist Again." Company says it's sending out more prints to all branches.

## UNIVERSAL'S HUDDLES IN FOUR METROPOLISES

Universal has set four regional huddles to cue its domestic sales staff on plans for its Golden Jubilee Presidential Sales Drive commencing Jan. 1.

Henry Martin, vicepres. and sales chief, will preside at the pep talks, the first in New York Friday-Saturday (1-2), with subsequent stands in Chicago next Monday-Tuesday (4-5), Dallas on Thursday-Friday (7-8), and San Francisco Dec. 11-12.

Jeff Livingston, ad-sales coordinator, will also make the road trip.

## BETWEEN FESTIVALS

### Marie Laforet Set In 'Leviathan' & 'Jealousy'

Hollywood, Nov. 21. Eliot Hyman and Ray Stark are talking a picture deal with French actress Marie Laforet, the actress revealed over the weekend on a stopover between the San Francisco and Mexican film festivals where she is representing the French Film office. Hyman and Stark's Seven Arts company is releasing "Leviathan," in which Miss Laforet stars with Louis Jourdan and Lilli Palmer, in the Western Hemisphere.

Actress also revealed upcoming project with Norbert Auerbach and Gilbert de Goldschmidt in France on a pic themed on "Jealousy," which is to costar Paul Guers, with Gabriel Alibiccoco directing. She is skedded to film "Madame Bovary" as a Franco-British production next year, with Henri Calef directing. Following the Mexican appearance, she reports to Italy Dec. 7 for a starring role in an Italian production, she said, but was unable to give the title.

Actress is being tepped here by MCA, but said she had no definite deals other than the Seven Arts proposal in the works. She stars in "Purple Noon" now in theatres here, and in "The Girl With the Golden Eyes," official French entry in the San Francisco festival.

# 'Moral Upgraders' Call Freeman Of Paramount Miscast as 'Reformer'

Hollywood, Nov. 28.

'Twist's Pream' Hollywood, Nov. 28. "Do in 'The Twist,'" Keeloo production starring Louis Prima and June Wilkinson, has been booked by National Theatres into 50 key sites for New Year's Eve release. "Twist" wound shootings yesterday (Mon.)

Maurice Duke produced and William Hole directed pic which also features Sam Butera & the Witnesses.

The film industry itself comes in for a lambasting by a new group of public-spirited citizens named Operation Moral Upgrade, for assertedly failing in its responsibility to the public. In a letter addressed to the L.A. County Board of Supervisors, major studios themselves were accused of curbing the production of "objectionable" films by fly-by-night operators not connected with the motion picture industry.

The O.M.U. formed by a group of local clubwomen last March for the purpose of "determining if something couldn't be done toward better, more wholesome and more entertaining theatre enjoyment," according to its prexy, Mrs. Van C. Newkirk, already has a membership of more than 200, including a few men. Its officers and many of its advisory board are past presidents of various women's organizations interested in helping "eradicate some of the filth and smut with which we are being inundated today," she reports.

# Court Nix On Writers' Amicus Re Lou Pollock

Washington, Nov. 28.

U. S. Judge Alexander Holtzoff yesterday (Mon.) refused to let the Screen Writers Guild intervene in court case of Louis Pollock, alleged-accidental victim of so-called "Hollywood blacklist." Holtzoff said intervention by Guild would unduly complicate case. He authorized group to take part in amicus curiae role, however, which will allow filing of brief.

Attorneys for Guild argued an intervenor role should be approved because of the Guild's need to protect members from "black market" writers. Pollock's attorneys supported the Guild's motion. Lawyers for Motion Picture Assn. of America told Holtzoff the case was simple and participant role for Guild would complicate it by bringing in such issues as collective bargaining agreements. MPAA spokesmen said they are prepared to oppose Pollock on grounds he wasn't blacklisted by film companies, but his works were rejected on merit.

Pollock's attorneys said he was barred from employment because his name was identical to a writer questioned by the House Un-American Activities Committee.

In a related but separate action today, the U. S. Court of Appeals set a hearing Dec. 12 on question of temporary injunction against film companies concerning 12 alleged "blacklisters." Injunction move, refused by Federal District Court, was appealed by 12 who filed \$7,500,000 suit against companies eleven months ago.

## Dawson City Fest

Continued from page 2

Patterson, the Stratford, Ont., extrademag editor who, practically singlehanded, raised the Bardfest budget and talked Tyrone Guthrie into teeing the project. Patterson heads this one, too.

Plans include: A good part of Dawson City (where Berton was born) restored to its Gold Rush glory. Mme. Tremblay's store, once operated by the first woman over the Chilkoot Pass, will be renovated as a museum for Gold Rush gowns and relics. Red Feather Saloon will be restored and graced by Ragtime Bob Darch on the five-pedal Cornish piano unearthed there five years ago. Bank of Commerce's gold room, where poet Robert Service ("Shooting of Dan McGraw") foiled as a teller, will be reopened.

Piece de resistance: says Berton, will be the complete restoration of Arizona Charlie's Palace Grand Dance Hall and Theatre—right down to the wallpaper. Dozens of old Yukonians and vaudevillians, answering an ad in VARIETY, have sent in photos and memoirs, so the theatre will be exactly like it was in 1899.

Among numerous side trips on the fire are a midnight flight in the bright, Arctic sunlight to Toktoyaktuk to gnom the Eskimo drum dancing, with a barbecue breakfast on returning, and an air excursion to the Mackenzie River delta with Eskimo guides to harpoon white whales.

In the letter sent over her signature, Mrs. Newkirk charged, "If the major studios will stop and analyze their own productions they will see where the 'nude and lewd boys' get the inspiration and license to go just one step further."

Singling out Paramount's "Breakfast at Tiffany's" as a particular offender, letter said, "this is just one supreme example of how major studios are falling in their responsibility to the movie going public."

Y. Frank Freeman, chairman of the Supervisors' new committee and Paramount veepee, also comes in for his share of criticism in letter to Supervisors. Quoting a DAILY VARIETY article of Nov. 1, that Freeman had refused to serve if his committee was set up as a board of censors or a vigilante body, Mrs. Newkirk noted: "This came as no surprise to us having just seen Paramount's 'Breakfast'."

Freeman, she said, "could not possibly criticize other films and pass this one as suitable and in good taste. It embodied every conceivable sordid situation including adultery, narcotics and a male prostitute lying naked except for a sheet."

Cited also as "major studios contribution to moral breakup" were "Fanny," "Splendor in the Grass" and "Spartacus."

"We are quite well aware that we are attacking several of the big money makers put out by major film companies," letter continued, "and this is done purposely. This tolerance for and permissive attitude toward the breaking of all moral and civic laws is furthered daily in our theatre by the viewing of these so-called entertainment features."

"Adult" pictures are not truly adult but are being made to appeal to juveniles and morons, when they constantly play up sex to the extent they do in many current productions. Now, the matter becomes even more complicated, they are adding sex deviate subjects for the entertainment appetite of all people, whether we want them or not."

Supervisors were told that "unless the major studios start cleaning up their own productions they can scarcely set themselves up as an example to the 'fast-back boys.'"

## KEEP TRAILER PURE

### Lutherans Duck Bardot As Unsuitable Neighbor

Chicago, Nov. 28. Lutheran Film Guild, producers of "Question Seven," a picture on modern Berlin, is permitting the use of the trailer for the film in connection with the showing of "La Dolce Vita" at the Loop Theatre here after refusing to do so while the theatre was showing the BB-starrer "The Truth."

The Guild told Loop management that it didn't think that it would be fitting to associate the church-sponsored "Seven" with "Truth," even insofar as showing the trailer concurrently. Issue was resolved when the Loop booked "Vita" on grind before showing "Seven."

# Hey, Mr. Exhibitor!

We've got the first, the only authentic feature filmed in the place where it all started... with the stars and music and personalities who started it... at New York's world-famous Peppermint Lounge. The whole sensational Twist story is in this week's Life magazine... and the sensation is coming to your screen from Paramount!

# Hey, Mr. Showman!

Here is your chance to capitalize  
on this great sensation!

You can set your bookings now for  
New Year's Eve and January 1st for



**WITH THE HEADLINE-MAKERS OF THE  
TEMPLE OF TWIST, THE PEPPERMINT LOUNGE!**

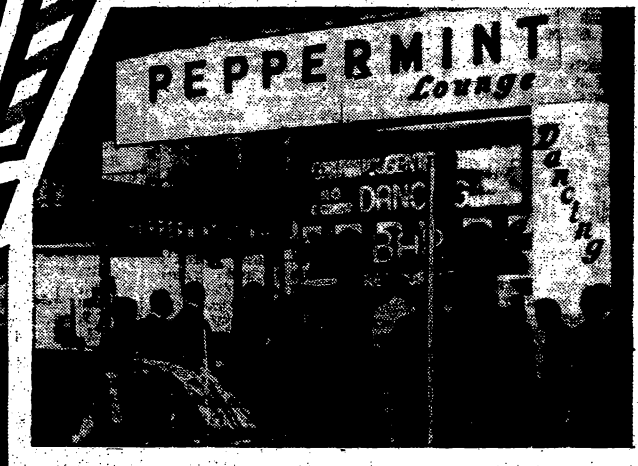
STARRING

JOEY THE JO-ANN TEDDY  
DEE and STARLITERS · CAMPBELL · RANDAZZO  
KAY ZOHRA DINO  
ARMEN · LAMPERT · di LUCA · THE PEPPERMINT LOUNGERS

Produced by HARRY ROMM · Directed by GREG GARRISON · Original Screenplay by HAL HACKADY · A PARAMOUNT RELEASE



# THE TWIST



**Twist  
That  
Dial—  
CALL  
PARAMOUNT  
NOW!**

Holiday Sparks L.A.; 'Summer' Socko \$14,000, 'Hawaii' Hot 27G; 'Breakfast' Wow 24G; 'Spartacus' Big 11G, 58th

Los Angeles, Nov. 28. L. A. firstruns are picking up sharply this week with the Thanksgiving holiday and a rainy Saturday to spark attendance.

Key City Grosses Estimated Total Gross This Week \$2,854,500 (Based on 23 cities and 271 theatres...)

'Hawaii' Hep 11G, Cincy; Hope \$9,000

Cincinnati, Nov. 28. Cincy firstruns are sharing a hearty holiday session currently.

Albee (RKO) (3,100; \$1-\$1.50)—"Susan Slade" (WB) (2d wk) Okay \$8,500 after \$10,500 opener.

Orpheum, Pix, Wiltern, Crest (Metropolitan - Prin - SW - State) (2,213; 756; 2,344; 750; 90-\$1.50) —"X-15" (UA) and "Gun Street" (UA) Dim \$13,000 or near. Last week, Orpheum with Hawaii, "Story of Arnold Rothstein" (AA), "Brainwashed" (AA), \$8,400.

'SUSAN' FANCY \$8,000, INDPLS.; 'HAWAII' 11G

Indianapolis, Nov. 28. Business has been hyped by Thanksgiving holiday at most first-run situations here.

Estimates for This Week Circle (Cockrill-Dolle) (2,800; \$1-1.25)—"Comancheros" (20th) (2d wk) Fair \$5,000.

'Hawaii' Sock 13G, Mpls.; Wayne 18G

Minneapolis, Nov. 28. Stimulated, of course, by the Thanksgiving weekend holiday and by the large transient influx...

Such newcomers as "Comancheros," "Blue Hawaii" and "Susan Slade" are proving strong b.o. medicine.

Academy (Mann) (947; \$1.75-\$2.65) "King of Kings" (UA) (3d wk) Continues with nice \$10,000.

Edina, Hollywood, Hopkins, Richfield, Riverside and Terrace (Volks) (5,000; \$1.25) "X-15" (UA) Ordinary net their fix first among the nabes...

Gopher (Berger) (1,000 \$1-\$1.25) "Blue Hawaii" (Par): Second successive Elvis Presley picture at this spot.

Mann (Mann) (1,000; \$1-\$1.50) "Devil at 4 O'Clock" (Col) (3d wk) Big \$10,000.

Orpheum (Mann) (2,800; \$1-\$1.25) "Susan Slade" (WB): Hefty \$13,000 or close. Last week, "The Mask" (WB), \$5,500.

World (R&B-Pathe) (483; \$9-\$11.80) "Devil's Eye" (Janus): Wow \$4,500.

'Hawaii' Big 27G, Hub; 'Bachelor' Hot 20G, Wayne Sock 22G; 'Story' 35G, 4

Broadway Grosses Estimated Total Gross This Week \$670,800 (Based on 32 theatres) Last Year \$640,300 (Based on 27 theatres)

'Susan' Stout 17G, Philly; 'Kings' 20G

Philadelphia, Nov. 28. Turkey Day and holiday weekend are boosting first-run biz generally this round.

Estimates for This Week Arcadia (S&S) (620; 95-\$1.80) —"Breakfast at Tiffany's" (Par) (6th wk) Hefty \$14,000.

Boyd (SW) (1,536; \$2-\$2.75) —"King of Kings" (M-G) (5th wk) Great \$20,000 or near. Last week, \$15,000.

Stanley (SW) (2,500; 95-\$1.80) "Back Street" (U) (3d wk) Okay \$13,500.

World (R&B-Pathe) (483; \$9-\$11.80) "Devil's Eye" (Janus): Wow \$4,500.

'Susan' Good \$7,000 In Prov.; 'Bachelor' 8G

Providence, Nov. 28. Only fair is the word for most firstruns this week with the State's "Bachelor in Paradise" and Majestic's "Susan Slade" running near same figure.

Estimates for This Week Albee (RKO) (2,200; 65-90) —"Comancheros" (20th) and "The Silent Call" (20th), Oke \$6,000.

Elmwood (Snyder) (724; 65-90) —"Two Women" (Embassy) (3d wk) Good \$4,000.

Strand (National Reality) (2,200; 90-\$1.25) —"Devil At 4 O'Clock" (Col) (2d wk) Good \$6,000 after \$8,500 in first.

Boston, Nov. 28. With the city packed with shoppers, a rainstorm Friday (24) filled up theatres.

"Susan Slade" is good in second at Paramount. "West Side Story" continues capacity at Gary in fourth week roadshow.

Estimates for This Week Astor (B&Q) (1,170; 90-\$1.50) —"Splendor in Grass" (WB) (7th wk) Great \$11,000.

Exeter (Indie) (1,376; 90-\$1.49) —"Devil's Eye" (Indie) (4th wk) Third week, good \$7,500.

Metroplitan (NET) (4,357; 90-\$1.25) —"Blue Hawaii" (Par) and "Man Trap" (Par) Very solid \$27,000.

Orpheum (Loew) (2,900; 90-\$1.49) —"Bachelor in Paradise" (M-G) Fat \$20,000.

Paramount (NET) (2,357; 70-\$1.25) —"Susan Slade" (WB) and "World by Night" (WB) (2d wk) Fine \$14,000.

Saxon (Sack) (1,100; \$1.50-\$3) —"King of Kings" (M-G) (5th wk) Wow \$19,000 again.

'X-15' Good \$17,000, Det.; 'Susan' Slick at \$16,000; 'Hawaii' Socko 19G, 2d

Detroit, Nov. 28. Only three new pix in downtown houses this week, with bulk of strength in the holdovers.

Estimates for This Week Fox (Woodmont) (5,041; \$75-\$1.49) —"Comancheros" (20th) and (Continued on page 16)

'Bachelor' Tall \$13,000, Toronto; 'X-15' NG 5G; 'Hustler' Hot 22G, 2d

Toronto, Nov. 28. Among newcomers, "Bachelor in Paradise" is off to a solid start but "X-15" looks poor.

Carlton, Danforth, Humbler (Rank) (2,318; 1,328; 1,203; \$1-\$1.50) —"Hustler" (20th) (2d wk) Holding at hefty \$22,000.

Elginton (FP) (918; \$1.50-\$2.50) "Windjammer" (NT) (49th wk) Steady \$6,500.

University (FP) (1,556; \$1.50-\$2.75) —"King of Kings" (M-G) (5th wk) Not capacity but socko \$16,000.

'Hawaii' Mighty 18G, Buff; 'Susan' Big 14G

Buffalo, Nov. 28. Biz is showing considerable improvement here this round, being helped by a batch of strong openers.

Estimates for This Week Buffalo (Loew) (3,500; 75-\$1) —"X-15" (UA), Poor \$5,000.

Lafayette (Basili) (3,000; 70-\$1) —"Explosive Generation" (UA) and "Cross-Up" (Indie). Sad \$3,500. (Continued on page 16)

Chi Perks; Errand' Mighty \$47,000, 'Susan' 25G, Raft' Whopping 29G, 'X-15' Modest 12G; Kings' 17G, 6th

Chicago, Nov. 28.

First influx of Christmas shoppers is slowly returning a rosy tint to Main Stem here, albeit some firstruns are bidding time till their holiday releases. 'Errand Boy' tops a batch of slick new entries, teeing off with a sock \$47,000 at the Chicago. 'Susan Slade' is garnering a nice \$25,000 in first round at State-Lake. 'George Raft Story' is shaping wow \$29,000 on United Artists; first Roosevelt's 'X-15' is mild \$12,000 in opener. 'Modigliani' looks lean in its Cinema first. New Monroe tandem, 'Pirate And Slave Girl' and '48 Hours To Live' should do okay. 'Comancheros' is hotsy in first holdover frame at the Oriental. 'Bachelor In Paradise' is great in its fourth Woods frame. 'La Dolce Vita' is shaping another terrific poptailed week in fourth Loop Canto.

'Breakfast At Tiffany's' is still nifty in Esquire sixth. Reissued 'Seven Wonders of the World' looks good in eighth. Palace week. Roadshowing 'King of Kings', aided by a big Thanksgiving turnout, is climbing to an excellent Todd sixth. 'Comancheros' is steady in seventh week at the Charles while 'Saturday Night and Sunday Morning' is same in fourth at the Playhouse; 'Career Girls on Naked Holiday' and 'Morals Squad' are giving the Rex its best biz in months. 'The Mark' looks nice in second at the Five West.

Estimates for This Week Carnegie (Telem-t) (495; \$1.25-\$1.80)—'Make Mine A Double' (Indie). Okay \$3,000. Last week, 'Girl With A Suitcase' (Indie), \$3,000. Chicago (B&K) (3,900; 90-\$1.80)—'Errand Boy' (Par). Boff \$47,000. Last week, 'Splendor in Grass' (WB) (5th wk), \$14,000. Cinema (Stern) (500; \$1.50)—'Modigliani — A Love Story' (Cont). Light \$2,700. Last week, 'Lavender Hill Mob' (Cont) and 'Promoter' (Cont) (reissues), \$3,000. Esquire (H&E Balaban) (1,350; \$1.25-\$1.80)—'Breakfast At Tiffany's' (Par) (6th wk. Nifty \$15,000. Last week, \$14,000. Loop (Telem-t) (608; \$1.25-\$1.80)—'La Dolce Vita' (Astor) (subrun) (4th wk). Hardy \$14,000. Last week, \$13,000 or close. Monroe (Jovan) (1,000; 65-90)—'Pirate and Slave Girl' (Indie) and '48 Hours To Live' (Indie). Okay \$4,700. Last week, 'Female Fiends' (Indie) and 'Model For Murder' (Indie), \$4,000. Oriental (Indie) (3,400; 90-\$1.80) (Continued on page 16)

'Hawaii' Torrid \$15,000, Pitt; Kings' Sturdy 17G, 'Bachelor' Brisk 11G, 3

Pittsburgh, Nov. 28.

Top new film is 'Blue Hawaii', hefty at Stanley while a lot of excitement is being generated by two art entries, 'Call Me Genius' at the Squirrel Hill and 'Cold Wind In August' at Shady Side. 'Back Street' continues fancy in fourth at Fulton. 'Comancheros' remains loud in second at Gateway. 'Bachelor in Paradise' stays hot in third at Penn. Top holdover is 'King of Kings' in third week of hardticket run at Warner, being rated smash, and ahead of second round.

Estimates for This Week Fulton (Associated) (1,635; \$1-\$1.50)—'Back Street' (U) (4th wk). Brisk \$6,000 or over. Last week, \$6,700. Gateway (Associated) (1,900; \$1-\$1.50)—'Comancheros' (20th) (2d wk). Socko \$9,000 or near. Last week, \$10,200. Penn (UATC) (3,300; \$1-\$1.50)—'Bachelor in Paradise' (M-G) (3d wk). Holys \$11,000. Last week, \$12,000. Shady Side (MOTC) (750; \$1.25-\$1.50)—'Cold Wind In August' (Times). Feverish \$2,900. Last week, 'Pure Hell St. Trinian's' (Cont) (2d wk), \$1,500. Squirrel Hill (834; \$1.25)—'Call Me Genius' (Cont). Brilliant \$4,500. Last week, 'Girl With Suitcase' (Ellis) (2d wk), \$2,500. Stanley (SW) (3,700; \$1-\$1.50)—'Blue Hawaii' (Par). Hot'n \$15,000. Last week, 'Susan Slade' (WB) \$10,800. Warner (SW) (1,516; \$1.50-\$2.75)—'King of Kings' (M-G) (3d wk). Handsome \$17,000 with extra biz from holiday and one additional matinee. Last week, \$16,000.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net, i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income. The parenthetical admission prices, however, as indicated, include U. S. amusement tax.

'Hawaii' Hep 13G, Balto; Hope 11G

Baltimore, Nov. 28. Batch of new films has stepped up the pace here currently. 'Blue Hawaii' is boffo in first at the Hipp. 'Bachelor In Paradise' is sock, also in opener, at the Town, that 'Susan Slade' is slow in opener at the Stanton. 'X-15' looks light in first at the New. 'Comancheros' is sturdy in bow at Mayfair. 'Splendor in Grass' is steady in seventh week at the Charles while 'Saturday Night and Sunday Morning' is same in fourth at the Playhouse; 'Career Girls on Naked Holiday' and 'Morals Squad' are giving the Rex its best biz in months. 'The Mark' looks nice in second at the Five West.

Estimates for This Week Aurora (Rappaport) (387; 90-\$1.50)—'Apartment' (UA) and 'Elmer Gantry' (UA) (reissues). Lean \$1,000. Last week, 'I Plus 1' (Indie) (3d wk), \$1,800. Charles (Fruchtman) (500; 90-\$1.80)—'Splendor in Grass' (WB) (7th wk). Steady \$5,500. Last week, \$4,500. Cinema (Schwaber) (460; 90-\$1.50)—'From Roman Balcony' (Cont). Fair \$1,500. Last week, 'Girl With Suitcase' (Ellis) (2d wk), \$1,200. Five West (Schwaber) (435; 90-\$1.50)—'The Mark' (Cont) (2d wk). Nice \$2,000. Last week, \$2,200. Hippodrome (Rappaport) (2,300; 90-\$1.50)—'Blue Hawaii' (Par). Big \$13,000. Last week, 'Devil at 4 O'Clock' (Col) (4th wk), \$5,000. Little (Rappaport) (300; 90-\$1.50)—'Loss of Innocence' (Col). Pleading \$2,000. Last week, 'Question 7' (Indie) (3d wk), \$1,500. Mayfair (Fruchtman) (750; 90-\$1.50)—'Comancheros' (20th). Hot \$7,500. Last week, 'Hustler' (20th) (3d wk), \$5,000. New (Fruchtman) (1,600; 90-\$1.50)—'X-15' (UA). Dull \$2,500. Last week, 'Armored Command' (AA), \$3,800. Playhouse (Schwaber) (355; 90-\$1.50)—'Saturday Night, Sunday Morning' (Cont) (4th wk). Fast \$2,500. Last week, \$2,400. Rex (Fruchtman) (500; \$1.50)—'Naked Holiday' (Indie) and 'Morals Squad' (Indie) (2d wk). Big \$3,500. Last week, \$5,000. Stanton (Fruchtman) (2,800; 90-\$1.50)—'Susan Slade' (WB). Fairish \$7,500. Last week, 'Town Without Pity' (UA) (2d wk), \$5,500. Town (Rappaport) (1,125; 90-\$1.50)—'Bachelor in Paradise' (M-G). Big \$11,000 for Bob Hope starrer. Last week, 'Breakfast at Tiffany's' (Par) (5th wk), \$6,000.

'Hawaii' High 22G, Frisco; X-15' 7G

San Francisco, Nov. 28. Firstrun trade is okay here currently. 'Blue Hawaii' is rated sock on opener at the St. Francis. 'X-15' however, is quite lean at the United Artists. 'Susan Slade' and 'Comancheros' are holding nicely, with 'Slade' being especially sharp at Paramount for second. 'Splendor in Grass' is steady in seventh week at the Charles while 'Saturday Night and Sunday Morning' is same in fourth at the Playhouse; 'Career Girls on Naked Holiday' and 'Morals Squad' are giving the Rex its best biz in months. 'The Mark' looks nice in second at the Five West.

Estimates for This Week Ambassador (Arthur) (2,970; 90-\$1.25)—'Susan Slade' (WB). Fine \$16,000. Last week, 'Hustler' (20th) (3d wk), \$12,000. Apollo Art (Grace) (700; 90-\$1.25)—'Tunes of Glory' (Lopez) (Continued on page 16)

WAYNE WHAM \$11,000, PORT; 'HAWAII' 12G

Portland, Ore., Nov. 28. Mainstem biz continues to perk with nearly all situations currently having strong product. "This Is Cinerama" opened smash at the Hollywood. It's the first showing of this process in Oregon. "The Comancheros" looms boffo for first week at Fox. "Blue Hawaii" also shapes wow at Paramount on Initialer. "La Dolce Vita" moves into third solid inning at Guild.

Estimates for This Week Broadway (Parker) (1,890; \$1-\$1.50)—'Bachelor In Paradise' (M-G) (2d wk). Fast \$6,000. Last week, \$7,200. Fine Arts (Foster) (426; \$1.50)—'Splendor In Grass' (WB) (m.o.) and 'Man In Moon' (Indie) (2d wk). Matinees only on weekends. Steady \$2,500. Last week, \$2,600. Fox (Evergreen) (1,600; \$1-\$1.49)—'Comancheros' (20th) and 'Jet Storm' (20th). Sockeroo \$11,000 or near for John Wayne pic. Last week, 'Devil At 4 O'Clock' (Col) (3d wk), \$5,100. Child (Rosener) (400; \$1.75-\$2)—'La Dolce Vita' (Astor) (3d wk). Nights only with matinees on weekends. Solid \$3,500. Last week, \$3,700. Hollywood (Evergreen) (1,180; \$1.49-\$2)—'This Is Cinerama' (Cinerama). Great \$16,000. Last week, dark for installation. Irvington (Smith) (650; \$1.50)—'Breakfast At Tiffany's' (Par) and 'Romanoff and Juliet' (U) (4th wk). Matinees only on weekends. Bright \$6,500. Last week, \$5,400. Music Box (Hamrick) (640; \$1.50)—'Susan Slade' (WB) (2d wk). Okay \$5,000. Last week, \$5,200. Orpheum (Evergreen) (1,536; \$1-\$1.49)—'Mr. Sardonicus' (Col) and 'Valley of the Dragons' (Col). Sluggish \$5,000. Last week, 'The Mask' (WB) and 'Mania' (WB), \$4,800. Paramount (Port-Par) (3,086; \$1-\$1.50)—'Blue Hawaii' (Par) and 'Takes Thief' (Par). Wow \$12,000. Last week, 'Lovers' (Indie) (4th wk), \$4,100.

'Hawaii' High 22G, Frisco; X-15' 7G

San Francisco, Nov. 28. Firstrun trade is okay here currently. 'Blue Hawaii' is rated sock on opener at the St. Francis. 'X-15' however, is quite lean at the United Artists. 'Susan Slade' and 'Comancheros' are holding nicely, with 'Slade' being especially sharp at Paramount for second.

Estimates for This Week Golden Gate (RKO) (2,859; \$1.25-\$1.50)—'Can-Can' (M-G) and 'Carousel' (M-G) (reissues). Okay \$8,500. Last week, 'Twenty Plus Two' (Indie) and 'Time Bomb' (Indie), \$3,500 in six days. Fox (FWC) (4,651; \$1.25-\$1.50)—'Comancheros' (20th) and 'Misty' (20th) (2d wk). Good \$13,000. Last week, \$15,500. Warfield (Loew) (2,656; \$1.25-\$1.50)—'Bachelor In Paradise' (M-G) (2d wk). Okay \$10,000. Last week, \$4,500. Paramount (Par) (2,646; \$1.25-\$1.50)—'Susan Slade' (WB) and 'Let's Rock' (WB) (2d wk). Nice \$12,000. Last week, \$18,000. St. Francis (Par) (1,400; \$1-\$1.75)—'Blue Hawaii' (Par). Sock \$22,000. Last week, 'Devil At 4 O'Clock' (Col) (5th wk), \$8,000. United Artists (No. Coast) (1,151; \$1-\$1.50)—'X-15' (UA). Slim \$7,000. Last week, 'Spartacus' (U) (5th wk), \$5,000 in 5 days. Vorue (S. F. Theatres) (964; \$1.50)—'Don Quixote' (Indie) (5th wk). Oke \$2,200. Last week, \$2,400. Larkin (A-R) (400; \$1.75-\$2)—'From Roman Balcony' (Indie). Fast \$3,200. Last week, 'La Dolce Vita' (Astor) (18th wk), \$3,000. Clay (A-R) (400; \$1.25-\$1.49)—'Mark' (Cont) (5th wk). Big \$3,000. Last week, \$3,300. Alexandria (United California) (1,610; \$1.49-\$2)—'Breakfast At Tiffany's' (Par) (5th wk). Fine \$11,000. Last week, \$12,500. Presidio (Art Theatre Guild) (774; \$1.25)—'Doctor In Love' (Indie) (2d wk). Tall \$5,000. Last week, \$6,000. Coronet (United California) (1,250; \$1.80-\$2.75)—'King of Kings' (M-G) (5th wk). Okay \$10,000. Last week, \$11,500.

Thanksgiving Lifts N.Y.; 'Drum' Stage Rousing \$165,000 in 3d, 'Story' Huge 61G, 6th, 'Summer' Smash 49G, 2d

Thanksgiving Day holiday weekend, with favorable weather except last Friday (24), is giving Broadway firstrun trade a hefty boost in the current session despite a dearth of new screen fare. Only a few arty theatres came out with fresh product and they did not do so well. Still champion is "Flower Drum Song" plus stage show with a socko \$165,000 at the Music Hall in third round, which insures a fourth week. "Song" also will stay a fifth session to bring in the annual Christmas stage show and "Babes In Toyland" Dec. 14. The Hall had lined the first four days of current week; even in Friday's rain. "West Side Story" helped by extra matinee and holiday scale, is soaring to a new capacity figure of \$61,000 in current (6th) week at the Rivoli. This covers 17 shows, compared with 10 for a normal week. "King of Kings" is climbing to a wham \$42,000 in seventh round at State for 12 performances.

Many firstruns are pushing ahead of last week's totals. One of these is "Summer and Smoke," which is heading for a smash \$49,000 in second round, day-dating the DeMille and arty Sutton. "Bachelor in Paradise" also is ahead of the opener with a big \$34,000 in second at the Capitol. "Comancheros" will finish better than last round with a big \$28,000 in fourth at the Paramount. Pic stays. "Susan Slade" also will top a week ago with a stout \$20,000 in third frame at the Warner. "Devil at 4 O'Clock" is bettering last stanza with a rousing \$23,000 for sixth session at Criterion. "Splendor in Grass" also is ahead with a great \$34,000 in seventh week, day-dating the Victoria and arty Trans-Lux 52d Street. "Paris Blues" shapes big \$32,600 for third stanza, day-dating the Astor and arty Fine Arts. "Never On Sunday" is up over the second week with a fine \$14,700 in third round at the Forum.

Estimates for This Week Astor (City Inv.) (1,094; 75-\$2)—'Paris Blues' (UA) (4th wk). Third stanza finished Monday (27) was torried \$23,000 after \$18,000 for second week. "One, Two, Three" (UA) due in next, sometime in December. Capitol (Loew) (4,820; \$1-\$2.50)—'Bachelor in Paradise' (M-G) (2d wk). This round winding today (Wed.) is heading for great \$34,500, ahead of the \$33,000 of initial week Stays. Criterion (Moss) (1,520; \$1.25-\$2.50)—'Devil at 4 O'Clock' (Col) (7th wk). Sixth session completed yesterday (Tues.) was rousing \$28,000 or near after \$24,000 for fifth week Stays. DeMille (Read) (1,463; 90-\$2.50)—'Summer and Smoke' (Par) (2d wk). Initial holdover week ending today (Wed.) looks to hold with smash \$30,000 after \$25,000 for first round. Stays indefinitely.

Embassy (Guild Enterprises) (500; 90-\$1.75)—'Guns of Navarone' (Col) (3d wk). First holdover week ended yesterday (Tues.) pushed to big \$14,000 after \$13,000 for opener. Stays until 'La Dolce Vita' (Astor) comes in Dec. 13. Henry Miller (Gilbert Miller) (800; \$1.50-\$3.50)—'La Dolce Vita' (Astor) (33d wk). The 32d week concluded Saturday (25) was okay \$13,000 after \$15,000 in 31st week. 'Les Liaisons Dangereuses' (Astor) opens Dec. 18. But 'Vita' will wind run here on Dec. 9. Palace (RKO) (1,642; 90-\$2)—'Journey Center of Earth' (20th) and 'Sink Bismarck' (20th) (reissues) (2d wk). Initial session ended yesterday (Tues.) was mild \$9,000. Won't stay long. Forum (Moss) (813; 90-\$1.80)—'Never on Sunday' (Lopez) (4th wk). Third frame ended Sunday (26) climbed to tall \$13,700 after \$11,000 for second week. Also playing at Plaza where in 59th week.

Paramount (AB-PT) (3,663; \$1-\$2)—'Comancheros' (20th) (5th wk). Fourth week finished yesterday (Tues.) was big \$28,000 after \$25,000 for third round. "Second Time Around" (20th) is due in next but opening is not set. Radio City Music Hall (Rockefellers) (6,200; 90-\$2.75)—'Flower Drum Song' (U) and stage show (3d wk). Current stanza finishing today (Wed.) is heading for smash \$165,000, with big boost from out-of-towners on Thanksgiving holiday week. Second was \$145,000. Stays a fourth week, and also a fifth. "Babes In Toyland" (BV) and annual Christmas stage show opens Dec. 14. Rivoli (UAT) (1,545; \$1.50-\$3.50)—'West Side Story' (UA) (6th wk). This session ending today (Wed.) looks like capacity \$61,000 for 17 performances. Fifth was \$47,000 on 11 shows. Continues indef. State (Loew) (1,900; \$1.50-\$3.50)—'King of Kings' (M-G) (7th wk). Current round winding up today (Wed.) is heading for wow \$42,000 for 12 shows after \$35,000 on 10 performances in sixth. Hoarding, of course. Victoria (City Inv.) (1,003; 50-\$2)—'Splendor in Grass' (WB) (8th wk). Seventh stanza completed Monday (27) was great \$22,500, after \$16,000 for sixth week. "Pocketful of Miracles" (UA) is due in next but not until the middle of December. Warner (SW) (1,813; 90-\$2)—'Susan Slade' (WB) (3d wk). Current week ending tomorrow (Thurs.) is likely to hold with solid \$20,000 or near after \$16,000 for second round. "El Cid" (AA) comes in on hardticket Dec. 14, with advance sale already started.

First-Run Artles Baronet (Read) (430; \$1.25-\$2)—'The Mark' (Cont) (m.o.) (2d wk). This session finishing today (Wed.) is heading for big \$11,300 after \$9,500 for opener. Stays on. Fine Arts (Davis) (468; 90-\$1.80)—'Paris Blues' (UA) (4th wk). Third stanza ended Monday (27) was great \$8,600 after \$8,000 for second. Stays. Beekman (Rugoff. Th.) (590; \$1.20-\$1.75)—'Devil's Eye' (Janus) (5th wk). Fourth frame ended Sunday (26) was big \$7,500. Third was \$6,000. Carnegie. Hall Cinema (F&A) (300; \$1.25-\$1.80)—'Neapolitan Carousel' (Lux) (8th wk). Seventh stanza finished yesterday (Tues.) was big \$4,200, same as sixth week. 55th St. Playhouse (Moss) (253; \$1.25-\$2)—'Loss of Innocence' (Col) (2d wk). First week ended Monday (27) was wham \$7,500, one of big opening weeks here. Also at 68th St. Playhouse. Fifth Ave. Cinema (Rugoff Th.) (250; \$1.25-\$1.80)—'Throne of Blood' (Indie) (2d wk). First ses-

(Continued on page 16)

'Susan' Bright \$10,000 In Omaha; 'Comancheros' Lively 11G, 'X-15' 8G

Omaha, Nov. 28. Thanks to a large number of new entries, biz has perked up considerably at downtown firstruns this stanza. Hard-ticket "Seven Wonders of World" is bangup at the Cooper. "Susan Slade" looms big at the Omaha while "Comancheros" is rousing at Orpheum. "X-15" is oke at three houses. Second week of "Bachelor in Paradise" is boff at State.

Estimates for This Week Admiral Chief. Skyview (Blank; 1,239; 1,000; 1,200; 75-\$1)—'X-15' (UA) and "Gun Street" (UA). Fairly nice \$8,000. Last week, "Flight Lost Balloon" (Indie) and "Black Pit Dr. M" (Indie), \$8,000. Cooper (Cooper) (692; \$1.55-\$2.20)—'Seven Wonders of World' (Cinerama). Lively \$11,000. Last week, 'South Seas Adventure' (Cinerama) (18th wk), \$8,500. Dundee (Cooper) (500; \$1)—'King and I' (20th) (reissue). Shapes big \$3,000. Last week, Question 7 (Indie) (8th wk), \$1,500 at \$2.20 top. Omaha (Tristates) (2,066; \$1-\$2.25)—'Susan Slade' (WB). Big \$10,000 or close. Last week, 'Breakfast at Tiffany's' (Par) (3d wk), \$5,000. Orpheum (Tristates) (2,877; \$1-\$1.25)—'Comancheros' (20th). Looks tall \$11,000 or near. Last week, 'Devil at 4 O'Clock' (Col) (3d wk), \$4,000 in five days. State. (Cooper) (743; \$1)—'Bachelor' in Paradise' (M-G) (2d wk). Brisk \$6,500 after \$8,000 bow.

'Comancheros' Loud \$16,000 in K.C.; 'Hawaii' Lusty 15G; 'Kings' 15G, 3d

Kansas City, Nov. 28. Holiday week greets a flurry of strong newcomers, "Comancheros" being fancy in the Plaza and Granada combo. "Blue Hawaii" looms sock at the Uptown. "X-15" in three houses shapes thin. Paramount is rated good with "Susan Slade."

BUFFALO

(Continued from page 14). Last week, "Spartacus" (U) (4th wk-5 days), \$4,000 at \$1.50 top. Paramount (AB-PT) (3,000; 70-11) "Blue Hawaii" (Par). Smash \$18,000. Last week, "Mask" (WB) and "Desert Warrior" (WB), \$9,000.

'Bachelor' Bright 18G, Cleve.; Wayne Good 14G

Cleveland, Nov. 28. With a flock of new pix opening this stanza and with holiday crowds, first-run biz is looking up currently. Standout is "Bachelor in Paradise," which is sturdy at State on opener. "Comancheros" also is good on initial round at the Allen. "Blue Hawaii" is rated pleasing in first at Hipp. "Susan Slade" is only fairish at Palace.

(370; \$1.50-\$2) — "Loss of Innocence" (Col) (2d wk). First week ended Monday (27) was great \$12,500, one of big opening weeks here. Sutton (Rugoff Th.) (561; 95-1180) — "Summer and Smoke" (Par) (2d wk). This round ending today (Wed.) looks to climb to sock \$19,000 or over after \$18,000 for opener. Holds indef.

'Comancheros' Wow 13G, L.ville; 'Hawaii' Torrid 12G, 'Bachelor' Fat 9G

Louisville, Nov. 28. Downtown first-run pace is bullish this week, sparked by a pre-Christmas parade to stimulate trade for downtown stores. Film houses enjoyed considerable fringe benefits from the carnival atmosphere, and trade will be best in weeks.

LOS ANGELES

(Continued from page 14). Chinese (FWC) (1,408; \$2-\$2.40) — "Breakfast at Tiffany's" (Par) (6th wk). Sockeroo \$24,000. Last week, \$16,200.

National Boxoffice Survey

Holiday Boosts Biz; 'Comancheros' Champ, 'Hawaii' 2d, 'Kings' 3d, 'Bachelor' 4th, 'Susan' 5th

DETROIT

(Continued from page 14). "Purple Hills" (20th) (2d wk). Fine \$17,000. Last week, \$20,000. Michigan (United Detroit) (4,036; \$1.25-\$1.49) — "Blue Hawaii" (Par) and "Invasion Quartet" (Par) (2d wk). Sock \$19,000. Last week, \$18,000.

CHICAGO

(Continued from page 15). "Comancheros" (20th) (2d wk). Torrid \$24,000. Last week, \$26,000. Palace (Indie) (1,570; 90-\$1.80) — "Seven Wonders of World" (Cinerama) (reissue) (8th wk). Sturdy \$19,500. Last week, \$15,000.

ST. LOUIS

(Continued from page 15). (4th wk). Okay \$1,800. Last week, \$2,000. Esquire (Schuchart-Levin) (1,800; 90-\$1.25) — "Splendor in Grass" (WB) (6th wk). Good \$8,500. Last week, \$8,000.

The Thanksgiving holiday week crowds are boosting trade in general this session in key cities covered by Varsity. An array of new, strong product released for this holiday week is one of the major factors contributing to the upbeat.

New leader of the b.o. winners is "Comancheros" (20th), which was second last stanza. Playing in some 21 keys, it is rolling up nearly \$300,000 gross. The champ of last week, "King of Kings" (M-G), is winding in third spot, being nosed out of second position by "Blue Hawaii" (Par), new Presley pic, just out this week.

"Bachelor in Paradise" (M-G), third a week ago, is coping fourth spot. "Susan Slade" (WB), seventh last session, is pushing up to fifth.

"Devil at 4 O'Clock" (Col), fifth last stanza, is coping eighth place. "X-15" (UA), with a rather uneven career this week, is managing to land ninth position coin. "La Dolce Vita" (Astor) rounds out the top 10 pic.

"Back Street" (U), "The Mark" (Cont) and "Two Women" (Embassy) are the runner-up pic.

"Flower Drum Song" (U), pushing ahead of second week's total, is smash in third round at the N. Y. Music Hall, and now booked to stay five weeks. Pic does not start any additional engagements until just before Xmas. "West Side Story" (UA), capacity in N. Y. and Boston, still is great in Washington and buff in Philly.

"Loss of Innocence" (Col), just getting started, is nice in Balto, okay in St. Louis and wham in N. Y. "Summer and Smoke" (Par), still socko in N. Y. for two theatres, shapes buff in L. A. on preem week.

"Errand Boy" (Par) is rated smash in Chi on first round. "George Raft Story" (AA), also in Chi, looks fine on initial week. "Cold Wind in August" (UA) looms good in Detroit.

"Purple Noon" (Times), great in N. Y., shapes okay in Philly. "Call Me Genius" (Cont) is rated hotly in Pitt.

"Paris Blues" (UA) looms big in N. Y. "Spartacus" (U) is torried in L. A. on extended-run. "The Hustler" (20th), shapes hefty in N. Y. and Toronto. "Guns of Navarone" (Col), stout in Toronto, looks great in Cincy and big in N. Y.

(Complete Boxoffice Reports on Pages 14-15-16)

HAIL MILLS, DONAHUE

Dee, Stevens, Buchholz, McQueen Also-Rans in Vote

Dallas, Nov. 28. Hayley Mills and Troy Donahue were named winners of the "Oscar-stars of Tomorrow" contest conducted here during the month of October by KLIF, McLendon Theatres, Dallas Variety Tent and Interstate Theatres.

Ballots were cast by patrons in each of the local Interstate and McLendon theatres. The winners will be brought here for personal appearances. They will dine with 25 lucky voters who will be chosen from random ballots.

Sandra Dee came in second and Connie Stevens placed third in the femme star race. Horst Buchholz and Steve McQueen finished second and third respectively in the male contest.

Buffalo Tent's Officers

Buffalo, Nov. 28. Tent No. 7 Variety Club of Buffalo elected the following officers for the coming year: James J. Hayes, chief Barker; Nathan Dickman, first assistant chief Barker; Charles E. Funk, property master; Myron Gross, dough guy.

'X-15' SMASH \$15,000, D.C.; WAYNE BOFF 17G

Washington, Nov. 28. Mainstem pace quickened this stanza as most deluxers reported brisk holiday trade. Two initialers are rated sock — "X-15" at Kith's and "Comancheros" at Palace. "Beware of Children" at the Town shapes lively in its first frame.

"Bachelor in Paradise" looks for a big second round at the Capitol, while "Susan Slade" at two locations loom fair. "West Side Story" still is great in second at Uptown. "King of Kings" shapes big in fourth at the Warner.

Estimates for This Week: Ambassador-Metropolitan (SV) (1,480; 1,000; \$1-\$1.49) — "Susan Slade" (WB) (2d wk). Good \$12,000 or near. Last week, \$13,000.

Apex (K-B) (940; \$1-\$1.25) — "Frantic" (Times) (2d wk). Fair \$3,500 after \$3,850 opener.

Capitol (Loew) (3,420; \$1-\$1.49) — "Bachelor in Paradise" (M-G) (2d wk). Tall \$12,000 after \$17,500 opener.

Keith's (RKO) (1,839; \$1-\$1.49) — "X-15" (UA). Boff \$15,000. Last week, "Bend of River" (U) and "World in His Arms" (U) (reissues), \$6,000.

MacArthur (K-B) (900; \$1.25) — "The Mark" (Cont) (2d wk). NSG \$3,300. Last week, \$3,500.

Ontario (K-B) (1,240; \$1-\$1.49) — "Breakfast at Tiffany's" (Par) (7th wk). Fat \$8,500. Last week, \$7,700.

Palace (Loew) (2,390; \$1-\$1.65) — "Comancheros" (20th). Sock \$17,000 or over for John Wayne pic. Last week, "Back Street" (U) (4th wk), \$6,500 for final five days.

Dayhouse (T-L) (459; \$1.49-\$1.90) — "Don Quixote" (M-G) (2d wk). Fair \$4,000 after \$1,100 opener.

Edna (T-L) (978; \$1-\$1.80) — "Naked and Wicked" (Indie) (2d wk). Good \$4,500 after \$5,100 opener.

Town (King) (800; \$1-\$1.49) — "Feware of Children" (AIP). Brisk \$6,000. Last week, "Rocco and Brothers" (Astor) (2d wk), \$3,500 for last six days.

Trans-Lux (T-L) (600; \$1.49) — "Devil at 4 O'Clock" (Col) (6th wk). Okay \$4,000. Last week, \$4,400.

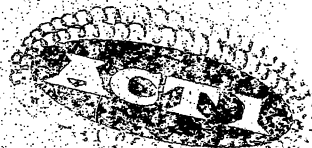
Uptown (SW) (1,300; \$1.65-\$3) — "West Side Story" (UA) (2d wk). Good \$15,000. First week, \$15,500.

Warner (SW) (1,440; \$1.80-\$2.75) — "King of Kings" (M-G) (4th wk). Bib \$13,000. Last week, \$10,500.

NEW YORK

(Continued from page 15). sion completed yesterday (Tues.) was okay \$3,500. 72d St. Playhouse (Baker) (440; \$1.50-\$2) — "The Hustler" (20th) (10th wk). Ninth round ended Monday (27) was solid \$6,500 after \$4,300 in eighth. Stays, likely until first of year.





*Vittorio De Sica and Sophia Loren*

The director and award-winning star who stunned the world with "TWO WOMEN"  
create **"THE RAFFLE"**

*Federico Fellini and Anita Ekberg*

The director and star who breathed fire into "LA DOLCE VITA"  
create **"THE TEMPTATIONS OF DR. ANTONIO"**

*Luchino Visconti and Romy Schneider*

The director of "ROCCO AND HIS BROTHERS"...and the famed continental star  
create **"THE JOB"**

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# Bitter Row Looms in Mex Over Film Union Demands for Rotating Setup

Mexico City, Nov. 21. The Mexican picture industry is in hot water again, and if the Department of Labor's Conciliation Board does not come up with a compromise settlement, then producer and union forces, at loggerheads over the assignment of shooting staffs, will square off for a drag-out fight.

In any case, at this writing, production has been suspended for the umpteenth time this year. Bone of contention is that the Technicians and Manual Workers section of the Union of Film Production Workers now insists that producers adopt a rotating system in using the 11 shooting units (around 600 persons) available for making pix.

Producers violently oppose this, alleging that this would virtually tie their hands and endanger the quality of their productions. Oscar Brooks, head of the Mexican Assn. of Motion Picture Producers, said that hiring should be competitive and based on initiative of individual technicians. Good workers will never lack jobs, according to Brooks.

Argument is advanced that if rotating system is established, it might expand to cameramen, directors and actors. Brooks said "it would be silly to patiently wait turn for say the services of Gabriel Figueroa, or a Maria Felix, etc." Entire problem stems from the mid-August strike. This rotating issue put up by technicians was delayed for three months, subject to study by a joint producer-union committee. Now the union insists that producers accept the rotating "roll" system.

Issue is very delicate, adding to woes to the already staggering Mexican film industry. Again the problem may be taken to the highest authority, President Adolfo Lopez Mateos, for resolution.

## Bryanston Group Forms Combo With Seven Arts To Finance, Make Films

London, Nov. 21. The Bryanston Group has welded with Seven Arts Productions U.K. Ltd. to form a company designed to develop, finance and distribute British films of worldwide significance. Bryanston Seven Arts Ltd. is to relieve indie producers of the problem of finding the money for their projects by backing up to 100% the subjects of which they approve. It also guarantees creative freedom to the producer. First pic under the new project is the Michael Balcon film, "Sammy Going South," to be followed by Woodfall's "Tom Jones," starring Albert Finney.

Directors of the new setup will be chairman Sir Michael Balcon, Maxwell Setton and Kenneth Shipman representing Britain, and Richard Patterson, Kenneth Hyman and another unnamed director from Seven Arts Productions U.K. Ltd.

Distribution in the Eastern Hemisphere will be launched through the current Bryanston machinery, in association with British Lion and Lion International. Distribution in the Western Hemisphere will go through Seven Arts Associated Corp. of New York.

Bryanston Seven Arts Ltd. aims at an annual program of five to six films backed by financial resources from the Bryanston Group's individual members. Sir Michael Balcon, Gerald and Kenneth Shipman, Twickenham Film Studios, British Lion, Rank Laboratories (Denham) and Lloyds Bank.

## 'Duel' Okay in Ireland

Dublin, Nov. 28. "Duel in the Sun" will be screened here for the first time at the Carlton next January. Film censor Liam O'Hara has okayed it, with minor scissoring.

When pic was booked to play here on initial release, a heavy campaign by the Catholic Press caused its withdrawal before the first playdate. Distribution in Ireland is being handled by Abbey Films.

## BOT Minister Honor Guest at Rank Lunch

London, Nov. 28. Sir Keith Joseph, MP Minister of State at the Board of Trade, was the guest of honor yesterday (Mon.) at an all-industry luncheon to celebrate the Silver Jubilee of the Rank laboratories at Denham.

Founded in 1936 by the late Sir Alexander Korda, in the same year that Pinewood Studios entered production, the Denham labs were soon afterwards acquired by the Rank Organization and now handle processing for filmmakers in 34 countries.

It was on Nov. 18, 1936 that the Denham labs carried out its first processing on a commercial basis. It was in the following month when the plant got under way on a commercial footing and its first bulk printing order was for release copies of "Elephant Boy."

## Now Britain Eyes Film Festival

London, Nov. 21. Just at the time when the International Federation of Film Producers was meeting in Paris and discussing ways and means of controlling international film festivals, a move was being started in London to sponsor a British fest or film week.

The initiative was taken by the producer-director section of the Assn. of Cinematograph & Television Technicians and a resolution from that section has now been endorsed by the union's general council. The next step will be to promote round table talks between producers, the film industry unions and the Board of Trade.

The resolution urges the setting up of a committee to investigate the possibilities of a full scale festival along the lines of those held on the Continent, to be financed by the trade and in conjunction with the BOT. It would be held at some suitable resort with the full showmanship and international press coverage for visiting world stars and celebs.

The "restoration" also proposed that "some large scale entertainment organization" might be persuaded to cooperate with regard to catering, accommodation space and finance. The union feels that in this way an appropriate show-window for British films could be achieved and might provide for an exchange of ideas between British and foreign filmmakers in a stimulating atmosphere.

## Once-Jailed Cop Wins Suit Vs. Film Producer

Rome, Nov. 21. A one-time cop, recently released from jail, this week won a surprise decision over Royal Films, producers of "The Cop," pic which the policeman had charged was "highly offensive" to himself and his family in depicting events which led to his arrest.

The film, an Alberto Sordi starrer, was one of top boxoffice hits of the past season. Court voted that though names and certain details had been varied, there were enough similarities to real life happenings to warrant a decision against the film company. Incident on which pic was based involved the cop's arrest after he had fined Rome's police chief for passing in a no-passing zone. Policeman was subsequently arrested on a morals charge.

In another court case, Dino De Laurentiis and Duilio Cinetografica were cleared of similar charges this week when the court voted that heirs of Giuseppe Navarra, self-styled, "King of Poggiorella," had no reason for formal complaint regarding the pic version (approved by Navarra before his death) of the Neapolitan figure's life. Role was played by Ernest Borgnine in the pic, "The Black City."

Aussel's GUT M'ging' Dir.  
Norman B. Rydge  
details the  
**Problems Aplenty Facing Australia**  
one of the many Editorial Features in the upcoming  
**56th Anniversary Number** of  
**VARIETY**  
Plus other statistical and data-filled charts and articles

## Italo Pic Exec Still In Dark On Levy Suit

Rome, Nov. 28. No direct word of the \$200,000 suit filed against him by French producer Raoul Levy has been received here (at this writing) by Jolly Film topper Giorgio Papi, who added that he had only read the news in VARIETY. Papi added that he had also spoken with Louis Dollivet, his French partner in the "Marco Polo" coproduction which had roused Levy's ire, and that Dollivet also had no official notification of the suit, in which Levy charged "moral usurpation" of his longstanding "Polo" project.

As to the charges, Papi added that his understanding of "usurpation" was that it applied when someone invented something. "But in this case," Papi said, "Levy surely cannot claim he invented Marco Polo."

With regard to budgets, the Jolly prexy noted that he was not interested in knowing what Levy's budget would be, but that the \$350,000 figure given by the Gallic filmmaker was unrealistic and indicated he did not know the Italian market, where at that figure one could hardly finance a cheap local comedy. Certainly a "Marco Polo" could not be brought in at anything near that price, he added, especially if one used an American director (Hugo Fregonese) and star (Rory Calhoun) as he had done.

The Italian producer was particularly irked by Levy's charge that Papi had originally planned to make a pic called "Macleste at the Court of the Great Khan," and then had switched titles to cash in on "Polo's" advance publicity. Papi readily admitted that the "Macleste" pic had been made, but with a different cast (it stars Gordon Scott), different sets, a much higher budget, and that furthermore it was already in release in Italy.

Producer also said that while he did not doubt the fact that Levy had an official Italian government okay, he did object to Levy's claims that he was the only one so authorized. Also, the mere fact that both projects have received permits (Papi's is dated Sept. 19th, 1961), he added, should prove that there were no hitches or doubts in the minds of the Italian authorities (Ministry of Entertainment) who issued them, thus granting coproduction and other benefits.

Papi concluded with a previously unrevealed detail: because of pressure exerted by Levy, he (Papi) had been unable to secure a single page of advertising space for his "Marco Polo" project in one leading French trade paper, thus forcing him to seek other publicity outlets in France.

## Ban German Actors From Television Ads

Frankfurt, Nov. 21. Harry Buckwitz, general manager of the Frankfurt City Stage, has just forbidden the actors who are under contract to his city-financed group to pick up any extra pocket money by appearing on television commercials.

"The faces of the actors deteriorate when they offer propaganda for soft soap and toilet paper," he declared.

# Mex Film Bureau Chief Ruling That Poor Quality Films Get No Export Permits Stir Uproar in Industry

## New Pact for British Film Writers Looms

London, Nov. 21. A new agreement for screenwriters is being negotiated by British film producers and is expected to be concluded within a month. It is a pioneering effort on both sides, and will accept new principles, particularly in regard to deferment and participation.

Present draft, which stipulates minimum payments for the writer, also puts a time limit on deferment, but that aspect of the agreement applies only to first features and not to supporting pix. At the same time, British producers are also negotiating with the Screen Writers Guild on an agreement for vidpix. These talks are only in the prelim stage.

## German Pix Stars Invade England

Frankfurt, Nov. 21. The recent flood of German stars is just about inundating the British film industry, and there is hope in some quarters that the combination of German actors in English roles will improve the film business in both lands.

During the last five years, at least a dozen leading German actors and actresses—including Hardy Krueger, Horst Buchholz, O. W. Fischer, Hildegard Knef, Nadja Tiller, Curd Juergens and Sonja Ziemann—have been appearing in English films.

One of Germany's top producers, Arthur Brauner of Berlin, has announced that he is opening a special film branch in London. This German producer is responsible for one of every four German films being made, with 17 productions this year and 20 planned for 1962.

For the German stars working in England, though, the scheme has been to improve the chances of the films in both lands. O. W. Fischer's English venture, "Lorelei," was not a hit, but the three Hardy Krueger films, "One Came Through," "Bachelor of Hearts" and "Blind Date" did good business.

Horst-Buchholz' first English film "Tiger Bay" didn't do much for his prestige, but it made a star of his small partner, Hayley Mills, the daughter of John Mills. And Curd Juergens has done well in the British pic.

The British no longer consider the German stars like Heidi Brühl, Margit Saad and Sabine Sesselmann, as competitors, but realize that English-made films with these girls in the leads may also mean better bookings in West Germany. Sonja Ziemann has just been set for her second British film, "A Matter of Who." Popular German recording star, Miss Bruehl, is set to appear with the English recording star Cliff Richards.

## 2 Companies Face Ban By CEA on Tele Deals

London, Nov. 21. Two companies which have reportedly sold feature films to commercial tele, have been threatened with a bar by the Cinematograph Exhibitors Association. Both Chapter Picture Co. Ltd., which supposedly has made video deals with product formerly handled by Renown, and Stratford Films Ltd., which has apparently unloaded some old Eros films onto a tv station, are facing the risk of finding theatrical outlets blocked for any future product.

Still short of positive information—a although a Renown pic "Tread Softly Stranger" was slated for showing on Associated Rede diffusion—the exhibitors have taken legal advice and have prepared strong letters destined for the erring companies.

Mexico City, Nov. 21. Jorge Ferretis, of the Film Bureau, a man who never cringes from stirring up a hornet's nest, has done it again. Preoccupied by the "abysmally low average level" of Mexican films, he has ruled that poor quality pictures henceforth will be denied export permits.

Result is that the film industry is in an uproar over the ruling, but, as is customary, there are pro and con forces. Still, all sides wonder why a Film Law clause that has been in existence for years only now is being invoked.

"Bad films" will only further aggravate the critical condition of the Mexican film industry," Ferretis cited. "And since producers have done little or nothing about improving quality, the government must now more rigorously apply regulations."

Rodolfo Landa, of the National Assn. of Actors, backed the Ferretis' move, stating that certain pictures should be kept out of export markets. His feeling is that this is not so much against poor quality as films which cause disrepute for Mexico.

The public wants to maintain its prestige abroad, and Landa affirmed that quite a number of films do nothing to add to this, what with "distorted stories" which do not give a true picture of this country.

But Oscar Brooks, of the Mexican Assn. of Motion Picture Producers, is not 100% in accord with the Ferretis' ruling. An official statement is promised later on, but an unofficial source indicated that the Film Bureau move could have "disruptive" consequences. Alarmed and disoriented producers may suspend further film production, awaiting official action and clarification on what type of picture will get an official export greenlight.

The official distributorships, Cinex, Películas Mexicanas and Películas Nacionales, abstained from any comment at this time on "a very delicate decision." In general, Mexican film circles are also wondering just who will distinguish between low artistic quality and low commercial quality, and whether decisions will be arbitrary or subject to appeal.

If a very strict application is made, it is argued, few Mexican pictures will make the grade as exportable product. Ferretis has promised to expand his views on this matter, and he mildly said that all he, and the government want, is that Mexican prestige and that of the industry should show an upheav instead of the downward spiral of the last few years.

## 'Ben-Hur' Capacity In Six Mex City Cinemas, With Scale Upped 8c

Mexico City, Nov. 28. With "Ben-Hur" playing to capacity in six houses, this Metro picture apparently has brought an innovation in Mexican exhibition. Theatres sell ducats in advance for specific performances, with tickets only good for the time and the day selected. Film is shown at 4 p.m. and 9 p.m. daily.

Critics here are a bit divided in their opinion of this pic. Esto, morning sports daily, critic said that "Ben-Hur" is a "big and long" picture. On the whole, the Esto reviewer said, Mexican patrons are well satisfied that their 40c is well invested in the fourhour spectacular. Previous top for Mexico City cinemas was 32c. The critic admitted that the chariot race sequences will probably be converted into "one of the great moments of movie-making."

A Prensa's critic found the film "gigantic movie-making, functioning at its maximum expression." Reviewer made references to the silent version, starring Mexico's Ramon Novarro. His only criticism was that pic is not shown in the 65n process in which it was originally filmed. He termed the production an outstanding achievement of Hollywood meticulous technique.

# Despite Crix Barbs, 'Kings' Mighty \$25,000 in London; 'Town' Great 18G, 'Devil' Boff 20G, 'Breakfast' 14G, 5d

London, Nov. 21.—Despite the hammering it got from most London crix, "King of Kings" is heading for a mighty opening week gross of \$25,000 at the London Coliseum. This is not far from capacity for 10 performances, and represents capacity at every evening show. At the same time, the advance continues to build at a rate of \$1,500 per day.

Other major newcomers in the last stanza were "Town Without Pity" which looked to finish its opening frame at the Leicester Square Theatre with a great \$18,000 or near, and "The Devil at 4 O'Clock" which was heading for a socko \$20,000 or more at the Odeon, Leicester Square.

"Breakfast at Tiffany's" looks bozzo \$14,000 in fifth round at Plaza.

**Estimates for Last Week**  
Astoria (CMA) (1,474; \$1-20-\$1.75)—"Exodus" (UA) (28th wk.) Sturdy \$6,700.  
Carlton (20th) (1,128; 70-\$1.75)—"Francis of Assisi" (20th) (2d wk.) Fair \$6,000. Opener was \$6,800.  
Casino (Indie) (1,155; \$1.20-\$2.10)—"This Is Cinerama" (Robin) (re-issue) (2d wk.) Fancy \$16,500.  
Coliseum (M-G) (1,795; \$1.05-\$2.80)—"King of Kings" (M-G). Heading for mighty \$25,000 for 10 performances. At upped prices, theatre has capacity of just under \$2,800 per show and every evening presentation has been capacity.  
Columbia (CoD) (740; \$1.05-\$2.50)—"Guns of Navarone" (BLC) (21st wk.) Solid \$7,000. Stays one more round to be followed by "La Verite" (BLC).  
Dominion (CMA) (1,712; \$1.05-\$2.20)—"South Pacific" (20th) (186th wk.) Still big at about \$13,800.  
Leicester Square Theatre (CMA) (1,375; 50-\$1.75)—"Town Without Pity" (UA). Looks great \$18,000 or close.  
London Pavilion (UA) (1,217; 70-\$1.75)—"Gorgo" (BLC) (4th wk.) Okay \$7,000. Third was \$7,500.  
Metropole (CMA) (2,200; 70-\$1.75)—"Spartacus" (U) (reissue). Hefty \$8,000. "El Cid" (Rank) prems Dec. 6.  
Odeon, Leicester Square (CMA) (2,200; 70-\$1.75)—"Devil at 4 O'Clock" (BLC). Heading for socko \$20,000.  
Odeon, Marble Arch (CMA) (2,200; 70-\$1.75)—"Paris Blues" (UA) (3d wk.) Stout \$11,000 and not much below the previous week.  
Plaza (MG) (936; \$1.05-\$2.20)—"Breakfast at Tiffany's" (Par) (5th wk.) Boff \$14,000 or near. Fourth was \$16,000. "Too Late Blues" (Par) and "Love in Goldfish Bowl" (Par) prems Nov. 23.  
Rialto (20th) (529; 70-\$1.20)—"Hustler" (20th) (m.o.) Fair \$5,200.  
Ritz (M-G) (430; 70-\$1.75)—"Bachelor in Paradise" (M-G) (m.o.) (2d wk.) Fine \$6,100 and better than opener.  
Royalty (MG) (936; \$1.05-\$2.20)—"Ben-Hur" (M-G) (m.o.) (23d wk.) Steady \$10,600.  
Studio One (Indie) (656; 50-\$1.20)—"Nikki" (Disney) (16th wk.) Fair \$3,400.  
Warner (WB) (1,785; 70-\$1.75)—"Fanny" (WB) (10th wk.) Torrid \$11,000. Last week, \$11,800.

## Mex Actors Assn. Would Bar Foreign Actors

Mexico City, Nov. 21.—The National Assn. of Actors has asked the federal government to prohibit further entry of foreign performers until the unemployment crisis in ranks of entertainment is resolved. Unemployment is growing daily, according to ANDA. It's said that a good many actors are seeking engagements outside of Mexico.

The association will also initiate a public relations drive to convince Mexican impresarios of nightclubs, theatres, and other work sources, to give preference to ANDA members in talent contracting. A ban on foreign talent at least until the end of the year, would help nationals, according to the ANDA petition.

From Athens.  
**Connie Soloyanis**  
an expatriate Broadwayite dwells on  
**The Movies On A Greek Isle**  
\* \* \*  
another interesting feature in the upcoming  
**56th Anniversary Number**  
of  
**VARIETY**  
Plus other statistical and data-filled charts and articles

## Claims H'wood Becoming More Open-Minded Re Oriental Film Actors

Hong Kong, Nov. 21.—Hollywood has become more open-minded towards Oriental film actors, so thinks American-Chinese picture and tele actor Benson Fong, who stars in "Flower Drum Song" (U) with Nancy Kwan.

In for a visit, Fong says this means greater opportunity for Orientals who already were being offered more roles today than before. He said the case of James Shigeta starring with Carrol Baker in "Bridge to the Sun" (M-G) explains itself. In the old days, it was considered improper for an Oriental actor to embrace a Caucasian actress.

As Fong sees it, this Hollywood open-mindedness emphasized the point in particular with film-makers these days. If a part calls for an Oriental, then generally a search will be made to find an Oriental to play it. In the past, U.S. producers had relied mainly on made-up Caucasians for such roles.

With a trend shifting to films with Oriental background and calling for more Oriental parts, Fong thought young Chinese in Hong Kong, 30 or under, who were tall, strong and handsome, had a bright future in Hollywood. This was also true in tele whose films also had roles for Orientals.

## Cortazzo to Be Prexy Of Mar del Plata Fest

Buenos Aires, Nov. 21.—Producer Ariel P. Cortazzo is to be president of the next Mar del Plata Film Fest, scheduled for March 12-21. Last year, the festival was held in January to avoid clashing with the Cannes event. Director Fernando Ayala is to be the fest vespee and Enzo Ardigo is organizational secretary.

Local authorities attribute some of the awards won by Argentine pix at foreign festivals to their effort in screening these during the last Mar del Plata junket as well as to the care the Screen Institute devoted to sending delegations abroad. Cynics point out that attendance at foreign fests provide the Institute officials with free jaunts.

## British Follies Unit On Con't, Mid-East Tour

London, Nov. 21.—A British follies company left London Friday (24) for a four months' tour of the Continent and the Middle East. The show, a 90-minute glamor and musical package, featuring 50 dancers, show girls and mannequins, has been produced and directed by Eric Lindsay.

The company is due to open at the Casino Abidine, a former Parouk palace, Dec. 1 and will later play Baghdad, Beirut, Rome and Paris before returning home.

## Britain's Douglas King Made Director by M-G

London, Nov. 21.—Douglas King, general manager of Metro in Britain, has been named a director of the company. Appointment was confirmed before Morton Spring, president of IGM International, who returned to N.Y. after attending the "King of Kings" preem and a Metro sales convention.

King has been with Metro for more than 33 years, having joined the company as Cardiff branch manager in 1928. He was promoted to branch supervisor in 1941 and became general sales manager in 1955.

## 'Liaisons' Winner In French Court

Paris, Nov. 28.—A local court ruled against the Society of Men of Letters which was trying to get the producer of the controversial French film, "Les Liaisons Dangereuses", to change the name of the pic or else have it seized legally. Assumption was that it betrayed a classic work.

The court argued against the right of the Society to act on any of these two counts. Members, it said, had a right to be heard if they felt their work was threatened, but to allow the Society to pass on the use of classics could set a dangerous precedent. The Society did manage to get the title changed to "Liaisons Dangereuses 1961," but even the date bit has now been dropped.

The Society even held up the opening in 1959, but this only led to a greater interest in the pic. It has turned out to be one of the biggest grossers since the war. At first forbidden export visas, it now has them. It stars the late Gerard Philipe and Jeanne Moreau.

## BANNED FILM SHOWN BY ITALIAN MAYOR

Rome, Nov. 28.—A controversial screening was held in Florence this week for the recently-banned Columbia release, "Thou Shalt Not Kill." Unusual aspect is that the invitational showing was sponsored officially and with great fanfare by the Mayor of Florence, Giuseppe La Pira, who flouted official nixes and unofficial advice against the screening in a much-commented "defense of artistic liberty."

"Kill," which has had a controversial career in recent weeks, only two weeks ago was forbidden a "private" (meaning invitational) screening at a Milan film event. Florentine authorities also received warnings that the invitational showing was frowned upon by Roman authorities, notably Italian Minister of Defense Giulio Andreotti. Mayor La Pira, who admitted that the last film he had seen was "Snow White and the Seven Dwarfs," screened the pic sight unseen, he said, merely on principle.

## Suspended Mex Film Union Head May Quit

Mexico City, Nov. 21.—Union leader Carlos Tinoco, suspended from heading the Technicians and Manual Workers section of the Union of Film Production Workers, may not resume his post. Union board meeting to decide Tinoco's fate has been put off until he is in better health and able to speak in his own defense. However, it's reported he may be considering a resignation.

Mexican pictures, union personnel and producers-directors have been in hot water recently. There's the case of "Shadow of a Leader," a well-made film, depicting ineptitudes of revolutionaries, which is having difficulty obtaining an exhibition permit. "The Strong Arm" got into official difficulties for not complying with official and union regulations. "Yanco," now being exhibited commercially, to good boxoffice, was in doubt for a time because made with non-union elements.

Tinoco's troubles stem from fact that he gave carte blanche to Sergio Vejar to do "Volantin," an experimental film with non-union personnel.

# Rate French Legit Road Good Outlet, With 3 Companies Showing Profit

Longtime Paris Expatriate  
**Tom Van Dycke**  
sums up some findings after 22 years of foreign residence in a bright piece titled  
**From Living Abroad**  
\* \* \*  
another Editorial Feature in the upcoming  
**56th Anniversary Number**  
of  
**VARIETY**  
Plus other statistical and data-filled charts and articles

Paris, Nov. 21.—The legit road is still a good theatrical outlet in France with three outfits specializing in this area operating from October through April each season. Both second companies of Paris hits, or vehicles for stars, are on the agenda. Toppers' are the Gala Karsenty, Tournees Baret and Tournes Herbert. About 16 plays are on or soon will be going out on the road.

Topper in this field is Karsenty which outfit covers France, Switzerland, Belgium, North Africa and sometimes non-French speaking countries. It is estimated that every season Karsenty covers 25,000 miles, plays to 600,000 patrons and utilizes 75 actors including stars.

Karsenty took, or likely will take, Marcel Marceau, the mime; Philippe Heriat's "Family Joys," with Gaby Morlay, only moderate in Paris last season; Jean Anouilh's hit "Becket," with one of the originators, Bruno Cremer; Marcel Ayme's "Clerembard"; Francoise Sagan's "Chateau in Sweden," with a second company; and Andre Roussin's "Les Glorieuses." Latter still is in Paris.

Tournes Herbert has Marcel Achard's "Coconut" and "Jean De La Lune," both reprised oldies; Michel Andre's "Those Sweet Zanies," with Suzanne Flon; and "Good Hideout," patterned for star Bourvil; and Jerome Kilty's "Dear Liar" with Pierre Brasseur and Maria Casares. Last-named is now winding up here.

Tournees Baret also has Karsenty's "Family Joys"; Henri De Montherlant's "The Dead Queen," with Victor Francen; Robert Thomas' "Trap For a Lone Man"; "Marriage of Miss Beulemans," an oldie; Marc Camelotti's "La Bonne Anna"; and Herbert's "Those Sweet Zanies."

So it can be seen the French legit road is fairly strong. Also it takes up the slack, caused by the rapid legit turnover in Paris, for the actors. Additionally, it swells producer and author takes.

## HECTOR DE OLIVERA'S U.S.-B.A. CO-PROD. HOPES

Buenos Aires, Nov. 21.—Hector de Olivera, young Argentine film producer of Cinematografia Aries ("El Jefe," "El Candelito," "Sabado a la noche Cine") left for the U.S. last week to line up distribution for the English version of "Huit Cero" (No Exit), the Jean-Paul Sartre play, which was shot by Aries in a Buenos Aires studio in August with a cast headed by Rita Gamm and Viveca Lindfors, directed by Ted Danielowski. Subsequently Aries shot a Spanish version of the same story, with Dulio Marzi and other Argentine players in the cast. The English version is to be released first.

De Olivera also hopes to line up U.S.-Argentine coproduction deals while in the U.S., apart from personally delivering invitations to personalities in the screen industry to attend the fourth Mar del Plata Film Festival next March, of which his partner, director Fernando Ayala, is president.

## CEA Would Give Major Chams Quota Relief

London, Nov. 21.—A move is being made by the Cinematograph Exhibitors Assn. to establish a new principle which may enable major circuit theatres to claim quota relief. This new principle is being sought by the CEA for "any case in which a major circuit theatre is in a competitive situation and is, for that reason, liable to be unable to achieve full quota."

In such cases the exhibitors argue, the Board of Trade, in granting relief, should treat the circuit house on the same basis as an independent in a similar position. At the moment Britain's two big circuits must screen 30% British product regardless of competition, without the right to claim relief.

## CEA Exec Sees Cinema Of Future Having Bars, Shops, Bowling Alleys

Newcastle-on-Tyne, Eng., Nov. 21.—The time will come when the cinema in Britain will become part of an entertainment center, comprising such things as dance halls, coffee bars, shops and bowling alleys.

That's the considered viewpoint of Lord Westwood, national treasurer of the Cinematograph Exhibitors Assn. of Great Britain and Ireland, and a leading exhib-himself.

He foresees developments in the smaller suburban halls catering for local family audiences who are regular cinema-goers. Lord Westwood says that, although it costs five times as much to build a cinema now as it did before the war, it is likely that many such entertainment-centers will one day make their appearance, and the cinema of the future will become once more a family focal point.

"More and more men are beginning to realize that the cinema has something to offer. That is the reason why 10,000,000 men, their wives, their sons and their daughters, still visit the cinema every week."

Lord Westwood says that road-show performances will continue to attract large audiences to the big city cinemas.

Despite his encouraging forecast for the future, Lord Westwood says it would be idle to deny that TV has delivered a body blow to the British cinema industry. He says that many of the cinemas which have closed in the last 10 years were "heading for that destiny in any case."

## Regal Films in Distrib Deal With Embassy Pix

London, Nov. 28.—Michael Green, partner in Regal Films International with Joseph Vegoda, has just returned to London from New York after completing a two-pronged deal with Joe Levine of Embassy Pictures, involving distribution and production.

Embassy has signed to distribute in the new year Regal's "What a Carve Up," a farcial comedy released here recently. The two companies have agreed also to go ahead on a coproduction of "Young Adam." Details will be announced later.

## British Film Biz Ups Children's Pix Coin

London, Nov. 21.—The Children's Film Foundation is to get an extra 10% from the British film industry to meet rising costs of production. Hitherto, it has been receiving \$350,000 a year, and now the income will go up by \$35,000.

It is widely recognized that the CFF has done valuable work for British films and that has encouraged the industry to vote the additional 10%. Earnings from local exhibition and foreign sales have only contributed to the Foundation's income to a minor degree.



He kissed her lips...  
her eyelids... her fingertips...  
and every kiss cost him  
a piece of himself!



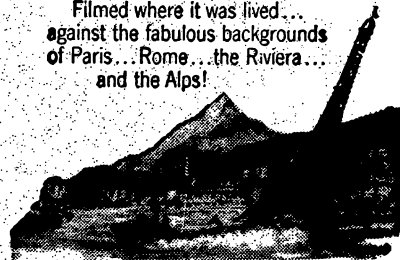
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# California Payroll Analysis Shows Hollywood Not Bad Despite 'Runaway'

By WILLIAM ORNSTEIN

Hollywood, Nov. 28. Film employment in the metropolitan Los Angeles area, which includes all major and indie studios, hit a three-year high during the first nine months of 1961. Calculations issued by the California Dept. of Employment reveals.

Despite runaway production, studio and other economy programs, employment continued to boom, the January-September period winding with approximately 194,905,944 spent on salaries in various categories. Figure compares with \$167,203,240 in salaries for similar nine-month span in 1959 and \$163,209,570 last year.

For the 33 months since Jan. 1, 1959, the industry doled out an approximate \$655,521,918 to all types of workers, according to best estimates.

Average weekly earnings for industry-ites in 1960 against 1959 chalked up a plus \$3.29, hourly earnings 8 cents an hour better. Average work hours in 1960 and year before remained the same at 41.1. Monthly employment in 1959 was 33,500, on the average, 700 higher than in 1960 when the studios skimmed through a writer's strike period.

In a quick size-up of the three-year period, less the last three months of 1961, December has been a bonanza month in 1959 and 1960, spilling over generously into January, as a rule. In other words, industry employees in 1959 received \$22,065,380. It was the only month that year to hit better than \$22 mil. The same thing happened in 1960, the last month showing \$22,355,280 spent strictly on salaries.

So far this year, February, July, August and September each show better than \$22 mil distributed in payroll values.

April, 1960, when the writers' strike played havoc with the great majority of weekly check recipients only \$15,637,900 was paid out to 28,500 card and non-card holders. The figures compare with \$18,126,592 or 31,400 employed for the corresponding month in 1959, and ditto this year when \$20,335,720 was checked out to 34,500 workers.

Continuing with the strike situation and its affect last year, the recovery was slight in May, June and July, the big push eventuating in August when 35,200 were on the payrolls. December jumped to 36,600, the high for the year with November running a close second at 35,800. Salaries paid out last December totaled \$22,355,280, for November \$21,969,768.

Indicative that so-called runaway production and studio and other economies have not seriously affected payrolls is one visible effect is the fact that there hasn't been a month this year where total salary payments dropped below the \$20 mil mark. The two low months were April with \$20,335,720 and May with \$20,655,680. Last July, when \$22,880,340 was pinned to salaries, the figure topped all 33 months included in the report by the Los Angeles labor agency for the motion picture field. Figures in each instance take in all facets of the industry, not production per se. They embrace telefilms, exhibition, distribution and other services affinitive to the business. However, it has been estimated figures outside of feature, shorts and telefilm manufacturing rep less than 10% of the overall totals.

Although the final figure on pic made in metropolitan L. A. area may wind under the expected 200-225 mark, observers point out that longer and more expensive pic have resulted in greater paychecks. Also that goofs by two studios—MGM and 20th-Fox—on a number of pic, such as "Mutiny on the Bounty," "Four Horsemen" and "Lady L" at Culver City; and "Greatest Story Ever Told," "Cleopatra" and "The Chapman Report" at the Westwood plant—have been in favor of pay check recipients, considerably so in the cases of "Cleopatra," "Mutiny," "4 Horsemen," "Chapman" and about to be resumed George Stevens effort "Greatest Story." Only one pic was dumped, "Lady L." and at that point to ... and recast script next year. Meanwhile, all casts and crews,

etc. have been paid off in full on all contracts after first curtailments. Second fling and resumption on temporarily delayed pic for one reason or another have paid off well for the employee, regardless of his or her category.

There have been some duplications, in instances where workers report on two jobs in a month, but such cases, while not rare, are insignificant in the final analyses. Many increases in payrolls can be attributed to hikes granted at the conclusion of new four-year pacts with members of the various crafts and basic unions, along with card holders in Television Alliance group.

Insofar as average weekly earnings are concerned, July 1961 also tops the other 32 months reported, with \$163.90. September just passed was second with \$162.93. Average hourly earnings high point was July, this year, at \$3.94. August was second at \$3.89 and September third at \$3.87. Average work hours per week included March and September as highs for 1961 with 42.1 exceeded in 1960 by November at 42.4, and December at 42.3; in 1959 by July with 42.8 and August at 43.0.

This year, weekly average earnings soared to \$163.90 in July from \$147.14 in January. Last September the weekly average was \$162.93, the month before \$161.44. On the whole, so far in 1961 there isn't a single month where the weekly average salary hasn't been considered better than the previous two years.

To illustrate this better, an example may be taken from April this year when \$147.94 was average pay against \$137.35 last year, \$144.32 in 1959. Or January, 1961, when average pay was \$147.14, compared to same month last year at \$145.91 and same month in 1959 at \$157.12 compared with \$147.29 last year and \$142.33 the year before.

Unique situation exists in 1961 calculations, the drop in employment numbers from 36,700 in January to the low in September with 33,800 is not reflected in any substantial reduction in salaries. Payments in September of \$22,028,369 were almost as good as February

when 36,400 employees received \$22,313,744.

Preliminary October figures for the current year presage a drop of 600 from payrolls of September, which tapered off 500 from August, in turn lopping off 600 from July. Yet, if previous year end months are any indice of things to come, 1961 appears headed for banner year for workers in combined segs of the industry.

So far, nine months comparative for this year against previous two years show first three quarter period of 1961 far ahead, by \$31,696,374 for last year and by \$27,702,704 for 1959.

## No. 2 On Gable

"Dear Mr. G—" the biography of Clark Gable by Jean Garceau with Inez Cocke (Little, Brown; \$4.95), is published almost simultaneously with "Clark Gable, a Personal Portrait," by the actor's widow, Kay (reviewed in VARIETY 10/4/61). Miss Garceau was Carole Lombard's personal secretary, and later occupied similar position with Gable.

For 22 years, she observed "The King" at close range, and she has set down her recollections with charm and good taste. No better summary of Gable's persisting impact on the public can be offered than the story, in Garceau's preface, of a teenage girl watching a recent rerun of "Gone With the Wind." Seeing Gable as Rhett Butler, youngster framed this question: "Mom, why don't they have actors like that now?"

In this portrait of a great "original," much is revealed, much omitted. Author has unfortunate quality of hinting at intimacies and revelations which fail to materialize in text. Nevertheless, straightforward and devoted portrait of Gable emerges, with a fund of info about his career and personal life. Since comparison between current Gable books is inevitable, it must be said that his wife's tome is more touching, and pictorially more rewarding.

# Wage & Salary Data of Film Industry

Los Angeles Metropolitan Area (In Thousands)

	1959	1960	1961
JAN.	31.0	33.5	36.7
FEB.	32.1	33.3	36.4
MAR.	32.0	31.3	35.7
APR.	31.4	28.5	34.5
MAY	30.6	28.7	34.0
JUNE	31.0	29.6	34.4
JULY	33.2	32.5	34.9
AUG.	34.7	35.2	34.3
SEPT.	35.8	34.4	33.8
OCT.	36.0	34.2	33.2
			(Prelim)
NOV.	36.3	35.8	
DEC.	37.9	36.6	
AVG.	33.5	32.8	

Includes motion picture production, distribution, service industries and theatres.

SOURCE: California Department of Employment

## 'Comancheros' Into 350 Thanksgiving Situations

Twentieth-Fox's "The Comancheros," John Wayne starrer, was the Thanksgiving attraction in 350 situations across the country.

Company reports that the pic has been running substantially ahead of "North to Alaska," another Wayne pic which was one of the company's top box earners last year.

## UA Theatres Annual Net Profit of \$307,907

United Artists Theatres tallied a net profit of \$307,907 for fiscal year ended last Aug. 31, according to report this week to stockholders from chairman-prexy George P. Skouras. Earnings were under previous year's \$403,073, but this was due to reduced yield from the circuit's participation in distribution profits from "South Pacific."

There's plenty of balm for the chain, however, in the fact that its theatre operations alone hit the profit column for the first time since fiscal '55-'56.

In the latest report, earnings per share on the company's common stock, after provision for preferred stock dividends, amounted to 27c, against 34c in '60, based on 1,140,466 shares outstanding.

## DIRECTOR OF YEAR 1960

Hitchcock, Prentiss, Beatty Get Allied Miami Nods

Alfred Hitchcock, whose last pic was 1960's "Psycho," is National Allied's choice for director of the year honors to be bestowed at the exhibit body's national conclave next week (4-8) at Miami Beach. Other nods went to Paula Prentiss and Warren Beatty as outstanding new personalities of '61.

Previously announced accolades designated United Artists' Arthur Krim as industry man of the year, Walt Disney as top producer, and Charlton Heston and Natalie Wood for the actor-actress laurels. Also, Harry B. Hendel, as showman of the year, for his COMPO merchandising plan activities in Pittsburgh.

## Smith In, Evans Out

Hollywood, Nov. 28.—Bob Smith succeeds Roy Evans as Fox West Coast Theatres first-run district manager in Los Angeles, in chain's latest realignment and operational tightening move. Smith has been first-run district manager for circuit's houses in outlying areas, and now will rein 14 houses locally.

Evans, who for years has held his post, departs chain immediately.

## Approximate Money Spent in Film Industry

(Los Angeles Metropolitan Area)

1959			1960			1961			
January	\$16,963,200	18,339,136	January	\$19,551,940	22,313,744	January	\$21,233,152	22,313,744	
February	17,713,324	18,965,700	February	18,639,008	22,313,744	February	22,313,744	22,313,744	
March	18,148,000	19,145,776	March	18,096,408	20,335,720	March	21,689,892	20,335,720	
April	18,126,592	20,821,632	April	15,637,900	20,335,720	April	20,335,720	20,335,720	
May	17,770,032	20,528,208	May	17,442,080	20,528,208	May	20,655,680	21,619,712	
June	17,648,920	21,969,768	June	17,042,060	21,969,768	June	21,619,712	21,619,712	
July	19,950,544	22,355,280	July	18,096,408	22,355,280	July	22,880,340	22,880,340	
August	21,307,188	Total	222,062,826	August	18,096,408	22,880,340	August	22,149,568	22,880,340
September	19,575,440	1961	September	18,096,408	22,028,369	September	22,028,369	22,028,369	
October	21,600,360	1961	October	15,637,900	Total for Nine Months	\$194,905,944	October	22,028,369	22,028,369
November	21,684,168	1961	November	17,042,060	1960	194,905,944	November	22,028,369	22,028,369
December	22,065,380	1960	December	17,042,060	1961	194,905,944	December	22,028,369	22,028,369
Total	\$232,553,148	1960	December	17,042,060					

# Film Payroll Panoramic

Los Angeles Metropolitan Area

	Average Hourly Earnings			Average Weekly Earnings			Average Hours Per Week		
	1959	1960	1961	1959	1960	1961	1959	1960	1961
JAN.	\$3.42	\$3.55	\$3.58	\$136.80	\$145.91	\$147.14	40.0	41.1	41.1
FEB.	3.47	3.57	3.64	138.11	147.44	153.24	39.8	41.3	42.1
MARCH	3.50	3.65	3.66	141.75	144.54	151.89	40.5	39.6	41.5
APRIL	3.52	3.54	3.68	144.32	137.35	147.94	41.0	38.8	40.2
MAY	3.49	3.56	3.75	145.18	148.45	151.88	41.6	41.7	40.5
JUNE	3.48	3.61	3.87	142.33	147.29	157.12	40.9	40.8	40.6
JULY	3.51	3.62	3.94	150.23	145.89	163.90	42.8	40.3	41.6
AUG.	3.57	3.64	3.89	153.51	149.97	161.44	43.0	41.2	41.5
SEPT.	3.56	3.62	3.87	136.70	151.32	162.93	38.4	41.8	42.1
OCT.	3.57	3.59		149.94	150.06		42.0	41.8	
NOV.	3.59	3.62		149.34	153.49		41.6	42.4	
DEC.	3.55	3.61		145.55	152.70		41.0	42.3	
AVG.	3.52	3.60		144.67	147.98		41.1	41.1	

SOURCE: California Department of Industrial, Division of Labor Statistics and Research

## FRANK OZONER AFOUL OF ZONING RESISTANCE

Minneapolis, Nov. 28.—The W. R. Frank interests are getting a cool reception as far as their desire to build a new drive-in at suburban Lake Minnetonka is concerned. The necessary rezoning of the area from residential to business for which the interests had petitioned is being held up.

One of the council member opponents contends that the petition should be denied because, according to his arguments, there's danger that the theatre would create traffic hazards.

## René Clement Back To France For Pic Prod.

Paris, Nov. 21.—After six years away from France, René Clement returns to his home studios to direct a pic with Simone Signoret, and possibly Anthony Perkins, starring. Film would roll late next year. Clement stayed abroad because of lack of good scripts in France and a serious rift with Agnes Delahaye, producer of his last French picture, "Gervaise."

Clement at one time swore he would never return because he was forced to permit Maria Schell to dub herself as "Gervaise," a 19th Century working class Emile Zola character.

Clement made "This Angry Age" (Col) as a U.S.-Italo co-production in Asia and Italy, and "Purple Noon" and "What Joy of Living" in Italy.

## IRVING LEVIN EXITS

Hollywood, Nov. 28.—Harry L. Mandell, who with Irving H. Levin formed Atlantic Pictures Corp., has bought out Levin following latter's move to National Theatres & Television and has moved up as prexy. Outfit's next project will be "The Low Land Story," which Phil Karlson will direct starting in January. Mandell also acquired full Atlantic interest in Allied Artists release, "Hell to Eternity," with his buyout from Levin.

## 'Fascist Days'

Continued from page 2  
Casa" (Back Home), "Cronache del '22" (Tales of 1922), produced by Nord Industrial Film, is coming into release soon. Others have hit censor snags.

Already in production is "10 Italians for One German" (Polaris), which is based on a wartime happening in Rome and has reportedly roused German ire. And coming up are such other items as "The Verona Trial" (Maxima), based on the famed wartime trial of Fascist leaders; "Gli Anni Rugenti" (The Roaring Years) which SPA is producing with Luigi Zampa, a follow-up on his previous two pic set in same period; "Fascetta Nera" (Black Face), about the blackshirts in Africa, to be produced and directed by Marino Girolami; "My Friend Benito," to be made by Cinex; "Fascisti" (Fascists), to be produced by Ajace; by Giovanni Addessi; "Fascisti e Antifascisti" (Fascists and Antifascists) registered by Donati and Carpentieri Prods.; and "I Camerati" (The Comrades).

One recently announced pic, "La Marcia su Roma" (The March on Rome), has been called off or indefinitely postponed by its director, Florestano Vancini. Vancini's frank comment was "there are already too many of these films on the market."

## Little Messages To Film Producers

# WHEN YOU LOOK IN YOUR MIRROR, DO YOU SEE DORIAN GRAY?

- This is more about your "Image". Is it Bright in the Film Trade? Or Has it been fading? In the diary of decay written by Oscar Wilde, the looking-glass told Dorian Gray that he was looking more and more like a bum. He was right in worrying about his "Image".
- Dorian Gray is an exaggeration, if a makeup artist's delight, but proves that a bad heart will show in the end despite all surface charm. Robert Louis Stevenson made the same point with another makeup artist's delight, "Dr. Jekyll and Mr. Hyde"
- You may be in no danger of doing a Dorian or a Hyde, but concern for your Film Trade "Image" is Just Plain Good Sense at any and all points in your career. Emphasis must fall on your own responsibility for what the industry thinks about you, and whether it thinks about you at all.
- Don't leave to others the vital promotion of your own prestige. Next to the quality of the pictures you produce nothing is so important to you as systematic engineering of your prestige. Keep telling the film trade about YOU in

# VARIETY

# Performer Bite of Copyright Royalties

Washington, Nov. 28. U.S. Copyright officials are wrestling with the question of whether this country should go along with a new treaty which pushes beyond the present frontiers of copyright into the little-known area dubbed "neighboring rights."

The convention, shaped in Rome last month, takes a step toward international recognition of the principle of neighboring rights, but poses no immediate threat to the U.S. copyright structure.

Nonetheless, it's a subject of no small concern to American show business segments who were well represented at the Rome parley held Oct. 10-26. As an indicator of their interest, there was much pulling and hauling among rival U.S. factions. So much, in fact, that an official U.S. stance was hardly feasible.

The world of copyright is private enough. But neighboring rights is so occult that the copyright experts, with their own private humor, refer to the subject as the "metaphysics of copyright."

Together with the division of U.S. interests, the complexity of a subject regarded as having vast, long-term significance makes the job of Abraham Kaminstein, U.S. Register of Copyrights, a sticky one in the coming months. Head of the U.S. delegation to Rome, he and his top aides must come up with a recommendation as to whether this nation should sign and ratify. Under terms of the convention, the U.S. and others who declined to ink the pact at Rome have until the end of next June before the book is closed on further signatories.

### Performers' Bite

Gist of the "neighboring rights" concept is recognition of the performer as a creator and giving him a slice of the royalty pie which traditionally has belonged exclusively to the author-copyright owner. Under a neighboring rights scheme (so-called because they border or neighbor on copyright), the singer recorded on a disk would be entitled to remuneration from the broadcast station airing the record. The broadcast payment would be in addition to what the station shells out to the composers or publishers via the performing rights societies.

The Rome treaty, however, will not apply such principles to the domestic law of nations which may eventually adhere. It's keyed to the idea of national treatment. That is, one member nation must accord citizens of another the same rights afforded its own nationals. And it sets forth certain guidelines, not obligatory, for those countries which want to reshape their copyright structure along neighboring rights lines.

Complicating the treaty is the fact that it represents an effort to wrap up into one package treaty not only performers' rights, but the rights of broadcasters against unauthorized use of their signals and those of record makers against piracy or other use of their product without their okay.

While Kaminstein declines to forecast what his recommendation will be (State, Commerce and Labor Depts. also make recommendations with ultimate decision resting with the President and Congress), one statement can safely be essayed. The Rome treaty is more palatable, partially as result of U.S. efforts, to copyright interests in this country than the previous Hague draft convention. Latter document was used as the base for the Rome discussions. It was known before the conference that the U.S. could hardly stomach its more far-reaching provisions, and would fight for dilution.

At face value the treaty would appear to pose no danger to American interests. Performers and diskeries would stand to gain, perhaps very materially. Neighboring rights countries would accord American nationals the new protection with no corresponding obligation by the U.S. to reciprocate. A matter of all take and no give from our point of view.

However, there is the long-term consideration. The Rome convention is the first international agreement which takes note of a neighboring rights, and as such tends to provide a spur to the whole movement for giving statutory protection and royalty rights. By setting forth guidelines for adoption of measures (domestically) granting such rights to performers, broadcasters and record makers, there'll be less resistance to the neighboring rights push in some nations.

There has been a reluctance to go ahead with neighboring rights recognition in certain countries until an international agreement was drawn up. Without a convention laying down set standards, a hodgepodge of conflicting national statutes could have arisen, possibly impeding use of foreign works making for confusion.

With this danger in mind, Scandinavian countries held back in implementing neighboring rights for a while, pending an international treaty.

Pressure has already mounted in the European Common Market to recognize neighboring rights on a uniform basis. Key to the success of this effort is the United Kingdom, the biggest disk producer in Europe and reportedly prepared to make neighboring rights a part of the law of the land.

The UK is expected to lead the way in the new direction. Its adherence to the treaty and domestic implementation of such rights would undoubtedly go a long way toward setting the pattern of things to come in Europe—and perhaps America ultimately.

As for the U.S., the immediate prospect would appear to be lengthy deliberations, wait-and-see and stalemate on the issue. The U.S. despite fact that its copyright industries are by far the biggest in the world, tends to lag behind other nations in international revision efforts. The resistance to change is evident in our own copyright law which, although rusty, creaking and almost uniformly condemned, has managed to keep the same archaic shape it had when enacted 52 years ago.

When conflicting copyright interests can't get together on a relatively minor change in the U.S. law (e.g., whether choreographic works should be protected), and move toward a concept as radical as neighboring rights, which could revolutionize the whole system of broadcast performing royalties, would seem bound to stir unbridgable chasms of disagreement.

In the off-the-cuff view of Washington copyright experts, the U.S. interests and their stance toward the Rome convention might be broken down as follows:

—Performing artists would stand to gain the most along with diskeries. The more widespread the recognition of their rights to their works, the bigger the royalty melon they'd receive.

—Broadcasters would gain in one sense, lose in another. They'd achieve protection for international satellite telecasts—if and when—from pirating by stations abroad. This could be very important some

day. On the other hand, they would be obliged to shell out royalty coin to performers and disk makers if this country ever decides to take the neighboring rights route domestically.

Natural foes of the whole idea are, of course, the regular copyright interests in this country—the authors and music publishers represented by ASCAP and BMI. A matter of elementary economics, there would be no percentage in sharing the royalty pie with the so-called "neighbors."

The motion picture industry, under terms of the treaty, would hardly be affected at all.

In connection with the opposition of copyright interests to any opening of the door for possible future domestic adoption of neighboring rights, a U.S. Copyright official posed an interesting argument.

Apart from material considerations, the Rome treaty could be said to represent a very significant development in a politico-economic sense. Bucking the trend toward socialism and concomitant downgrading of the property rights of all kinds, the Rome treaty can be viewed as an affirmation of individual rights in what they create vis-à-vis the rights of the public and/or state to the product of the artist. Whereas in some nations, copyright is non-existent or in jeopardy of being junked or diluted, the Rome convention goes beyond present practice by giving new rights to individuals who've not enjoyed them before. In this sense, it might be argued that the treaty shores up one whole copyright structure, and therefore benefits the regular copyright interests.

The following U.S. show biz reps were on hand in Rome as advisers: Mortimer Becker, General Counsel of AFTRA and American Guild of Musical Artists; Donald F. Conway, Exec. Secretary, Associated Actors and Artists of America and AFTRA; Sidney Diamond, General Counsel, London Records; Robert Evans, Assistant General Attorney for CBS and broadcasting's rep, Herman Finkelstein, General Attorney, ASCAP; Henry Kaiser, AFM attorney; Sydney Kaye, BMI board chairman; Herman Kenin, AFM prez; Ernest Meyers, General Counsel, Record Industry Assn. of America; Thomas Robinson, MGM attorney and chairman of MPAA copyright committee; and Sidney A. Schreiber, General Counsel and Secretary of MPAA.

Of 40 nations participating, 18 signed the treaty on the last day of the Rome confab. They were: Germany, Argentina, Austria, Brazil, Mexico, UK, Vatican City, Sweden and Yugoslavia.

Of the actual provisions of the treaty, the most controversial was one stating the principle of payments for use of disks by broadcasters. The principle, still not recognized in many nations, was adopted, but only after an escape hatch clause was enacted, allowing any nation to ignore it at its discretion.

# Tortured Course Of Negotiations With Spaniards

Madrid, Nov. 28.

Film relations between Spain and the Motion Picture Export Assn. require clarification after a request from MPEA rep Leo Hochstetter to the director general of cinema Jesus Suevo for an added month's extension of the past pact renewal or rejection deadline date, went unanswered.

According to film sources in Madrid, Hochstetter's request was delivered after the previous extension had expired. Consequently, Spanish film officialdom withheld reply to indicate acceptance of the status quo contained in last year's agreement. This, in fact, leaves MPEA carrying the ball but wary of ending up on the wrong goal line.

Request of deadline extension follows a fortnight of inter-syndicate conferences called by powerful Sindicato Minister Solis with MPEA, and U.S. embassy commercial attache in attendance. Yanks bid for syndicate support was made after it failed to headway with the Government's negotiating commission. Sindicato parleys uniting the producer, distributor and exhibitor branches of the entertainments syndicate, produced a three-point plank calling for: (1) a modification of the allocation point system (baremo) when the current U.S. film quota for 1961-62 is exhausted. This positive proposal, a glimmer of hope in MPEA's battle to win licenses for five under-privileged American companies, was predicated on (2) MPEA fulfilling its annex to the 1959 agreement outlining possibilities for a comprehensive program of U.S. aid to and co-operation with the Spanish film industry, and (3) obligation on the part of Spanish film officialdom to extend state protection for local film makers.

Syndicate proposals, first regarded by MPEA as an assist in obtaining license concessions from the director general for cinema, look less promising on closer scrutiny as a solution to the growing stalemate or as a wedge past the director general for better terms.

Related to the director general's stand against special concessions to the under-licensed MPEA operating companies here, is the position reliably reported to VARIETY as a reflection of official film thinking.

Spain, according to this authoritative source, has little sympathy with MPEA demands or the MPEA approach to current problems. Spain will continue to negotiate an overall annual quota for the importation of Yank pix, but will likewise continue to regard MPEA proposals to apportion part of this quota to its member companies as constituting intervention in internal administrative affairs.

Also evident in official thinking is Spain's determination to protect local film makers from the over-riding competition of Hollywood product as presented here in Spanish-dubbed versions. One film official stated that MPEA could send in an unlimited number of American films if exploited here in subtitled original versions.

MPEA's unsuccessful diversionary syndicate approach, the director general's apparent unilateral renewal of the 1960-61 agreement and the reported film stag by film authorities justify pessimism voiced by MPEA vice-presxy Griff Johnson during his recent negotiating visit.

# Amusement Stock Quotations

Week Ended Tues. (28).

### N. Y. Stock Exchange

1961		*Weekly Vol. Weekly Weekly			Tues. Close	Net Change for wk.
High	Low	in 100s	High	Low		
273 1/2	173 1/4	ABC Vending 119	20 1/4	19 1/4	19 1/4	+ 1 1/4
61 1/8	41 3/4	Am Br-Bar Th 106	47	45	45	+ 1 1/4
273 1/4	171 1/8	Ampex 632	21 1/4	20 1/8	20 1/4	+ 1 1/4
42 3/8	31 1/2	CBS 122	37 1/8	36	36	+ 1 1/4
35 3/8	21 1/8	Col Pix 142	32 1/8	29 1/2	31 1/8	+ 1 1/4
47 1/2	32	Decca 165	40	39	39 1/4	+ 1 1/4
46 1/4	26 1/2	Disney 52	39 1/4	37 1/8	38 1/4	+ 1 1/4
118 1/4	97 1/4	Eastman Kdk. 224	110 1/8	107 1/4	108 1/8	+ 1 1/4
7 1/4	43 1/4	EMI 374	6	5 1/4	5 1/4	+ 1 1/4
17 1/4	12 1/4	Glen Alden 421	13 1/4	13 1/8	13 1/8	+ 1 1/4
38 3/4	15 1/8	Loew's Thea. 378	38 3/4	36 1/4	37 1/8	+ 1 1/4
80 1/4	36 1/2	MCA Inc. 46	80 1/4	73	80	+ 1 1/4
70 3/4	41 1/4	MGM Corp. 296	51 1/4	48 1/4	51 1/4	+ 1 1/4
41 1/8	25 1/4	NAT'l Corp. 291	31 1/4	28 1/4	30	+ 1 1/4
9 1/4	5 1/4	Nat'l Thea. 158	9 1/4	6 1/4	6 1/4	+ 1 1/4
23 1/2	16 1/8	Outlet 290	22 1/4	22 1/4	22 1/4	+ 1 1/4
85 1/4	53 1/4	Paramount 139	60	55 1/4	58 1/4	+ 1 1/4
25 1/8	17 1/4	Philco 658	24 1/4	22	23 1/4	+ 1 1/4
238 1/4	175	Polaroid 153	238 1/4	225 1/4	237 1/4	+ 3 1/4
65 1/4	49 1/2	RCA 505	55 1/4	51 1/2	52 1/2	+ 3 1/4
18 1/4	10 1/4	Republic 88	17 1/4	13 1/4	13 1/4	+ 3 1/4
22	14 1/4	Rep., pfd. 8	17 1/2	17 1/8	17 1/8	+ 3 1/4
39 1/4	26 1/4	Stanley War. 530	39 1/4	36 1/4	39 1/8	+ 2 1/4
34 1/4	27 1/8	Storer 31	30 1/4	27 1/4	30	+ 2 1/4
55 1/4	29 1/8	20th-Fox 144	34 1/2	32	33 1/4	+ 1 1/4
40 3/4	29 1/2	Technicolor 1425	35 1/4	31 1/4	34 1/4	+ 2 1/4
94 1/4	52 1/4	Teleprompter 220	17 1/4	14 1/4	16 1/4	+ 1 1/4
82 1/4	62 1/4	Tele Indus. 39	3 1/4	2 1/8	3 1/4	+ 1 1/4
		Warner Bros. 21	83	80 1/4	81 1/4	+ 1 1/4
		Zenith 1704	82 1/4	68 1/4	79	+ 10 3/4

### American Stock Exchange

8 1/2	4 1/2	Allied Artists 160	7 1/4	6 3/4	7 1/4	+ 7 1/4
15 1/4	6 1/2	BalM't GAC 20	9 1/2	9 1/8	9 1/8	+ 1 1/4
24 1/8	9 1/4	Cap. Cit. Bdc. 31	17 1/2	16 1/2	18	+ 1 1/4
22 1/4	4 1/4	Cinerama Inc. 353	21	18 1/2	19 1/8	+ 1 1/4
16 1/8	7 1/8	Desilu Prods. 64	8 1/2	8	8 1/4	+ 1 1/4
9 1/4	4 1/8	Filmways 13	6 1/4	6	6	+ 1 1/4
25 1/4	8 1/4	MPO Vid. 82	14 1/2	12 1/2	14 1/2	+ 1 1/4
18	12 1/2	Movieclab 11	15	14 1/4	14 1/8	+ 1 1/4
5 1/4	2 1/4	Nat'l Telefilm 130	2 1/4	2 1/4	2 1/4	+ 1 1/4
10 1/2	3 3/4	Reeves Bdcst 41	5	4 1/8	4 1/4	+ 1 1/4
10 1/4	6	Reeves Snd. 260	6 3/4	6 1/4	6 3/4	+ 1 1/4
27	20	Screen Gems 15	24 1/8	23 1/4	24 1/8	+ 1 1/4
42 3/8	11 1/4	Technicolor 1425	35 1/8	31 1/4	34 1/4	+ 2 1/4
31	9 3/4	Teleprompter 220	17 1/4	14 1/4	16 1/4	+ 1 1/4
6 1/4	2 1/8	Tele Indus. 39	3 1/4	2 1/8	3 1/4	+ 1 1/4
25 1/4	14 1/2	Trans-Lux 134	20	18 1/4	19	+ 1 1/4

\* Week Ended Mon. (27).

† Ex-dividend.

‡ Actual Volume.

(Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.)

### Over-the-Counter Securities

	Bid	Ask	
America Corp.	33 1/4	41 1/4	+ 1
Four Star Television	22 3/4	24 1/4	+ 1
Gen Aniline & FA	230	258	
General Drive-in	14	15 1/4	- 1 1/4
Gold Medal Studios	14	14	
Magna Pictures	3	3 1/2	
Metromedia Inc.	14 1/2	15 1/2	- 1 1/4
Official Films	27 1/2	38 1/2	
Sterling Television	21 1/4	24	- 1 1/4
U. A. Theatres	6 1/8	7	
Wometex Enterprises	28 1/4	28 1/4	+ 3 1/4
Wreath Corp.	6 1/2	7 1/8	+ 1 1/4

(Source: National Assn. of Securities Dealers Inc.)

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The Story of the Movies' Silent Era, its home town and its people, from its beginnings to the coming of sound. An exciting story, told with intimate behind-the-scenes films and excerpts from its most memorable motion pictures.

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*Music by* ELMER BERNSTEIN  
*Script by* MALVIN WALD

*Production Supervised by* MEL STUART  
*Story by* SIDNEY SKOLSKY  
*Edited by* PHIL ROSENBERG

*Sponsored by the Procter and Gamble Company*

# Estimate \$1,000,000 Three-Network Outlay for '62 Election Coverage In Stepped-Up Video Rivalry

The network rivalry which sparked the New York-New Jersey election night coverage is nothing compared to what's shaping up for next November. In '62, when members of the House of Representatives and one-third of the Senate are up for election, when-k figures, Nixon in California and Rockefeller in New York, spotlight the voting swing of the Republican Party, it's an affair of a different league.

The news departments of CBS, NBC, ABC already are plotting their respective courses. At stake is a news, pubaffairs image, which might be severely damaged by a poor showing. Competitors CBS and ABC don't want NBC to project its clear local election victory on flagship WNBC-TV, N. Y., on a national scale.

A fight of no small dimensions is building up and tall coin is going to be put on the line. Estimated total outlay of the three webs for the upcoming major league national elections is put at over \$1,000,000. That figure dwarfs the estimated \$210,000 (\$100,000 each for NBC and CBS and \$40,000 for ABC) spent for the recent New York-New Jersey election coverage, telecast on the respective web flagship stations.

In the midst of planning for the upcoming test of strength, there are echoes of the charges and countercharges, which broke out following the last elections. There's talk of a new election night rating law in television, the law being that the station which posts the largest number of returns will win the largest rating. It is this law, still to be tested more extensively, which draws snarls of tsk, tsk, tsk, from the CBS and ABC camp.

Then there's fear in one of the two losing camps that in eagerness to post the biggest numbers on the tv screen board, an error of magnitude might be made. CBS, because of that fear, won't project on its prediction machines with other than official figures. When ABC's news-pubaffairs chief mounted the public platform to lambast the NBC error of 50,000 in the local vote tally, James Hagerty underscored the error might be of serious import in a national election. What happens in a national election is that the voting returns might be in for the east, while people on the Coast still are casting their ballots. A wrong count in the east might affect the voting decision of the westerners—at least those voters who want to ride with a winner.

Then there are many valid arguments put forth by responsible men in broadcasting, again from the losing camps, that the big dough shouldn't be spent on tabulating boards, getting the vote count, but on coverage, on analysis, on remotes, etc. (NBC expects to have at least 1,000 men in the field in '62 calling in returns; CBS is expected to have a similar number.) No one will come out publicly at this point to call for pooled returns. Imagine, as one exec put it, instead of having over 2,000 men in the field competing with each other, they all worked as a team. The returns posted would be so much faster and the competition could lie in the coverage, in the analysis, remotes, etc., where it

(Continued on page 48)

## 'Tain't So': Jack Paar

Editor, VARIETY.

Your story on Page 23 in the last issue of VARIETY titled, "Here We Go Again," is false. I did not threaten to walk off the show again. I did not object to the censoring of a line on the show. I did not let off enough steam to show that I was mad. I did not listen to reason and storm off in a huff.

This story was completely made up by your West Coast reporter. The truth is I ordered the line deleted. The truth is my producer, Paul Orr, informed the censor that we wished it removed. The truth is it was then deleted by my own assistant director before airtime. I request that this story be retracted and corrected. Thank you.

Jack Paar.

## Linkletter's Holy Land Yule Special, Denmark Show's Nighttime Repeat

Art Linkletter's filmed trip to the Holy Land and a nighttime repeat of "Act of Faith," the documentary dealing with the saving of the Jews in Denmark during the Nazi occupation, are among items on the CBS-TV programming agenda for this season.

Linkletter show, based on the filming of his trip to the Holy Land last year, is being considered as an hour special to be telecast Christmas Day. "Act of Faith," two-parter on "Look Up and Live," will be telecast during prime time. Web currently is looking for a slot. That too will be an hour show.

No decision has yet been made on the expansion of "Calendar" from a half-hour to a full hour. Some disappointment with audience response has been expressed, but other quarters remain high on the possibility. "I Love Lucy" daytime reruns might be pulled, if the hour format is adopted for "Calendar."

Web on Jan. 4 has a half-hour slot to fill with the axing of "Investigators." New Groucho Marx series won't open until the following Thursday at 9 p.m. "Mrs. G. Goes to College," in its move-over from Wednesday to Thursday will begin Jan. 4 at 9:30. Opening half-hour, though, still is up for grabs and the web is looking at a number of possible properties.

## ATAS' WORKSHOP

Weekly Series of Working Sessions on N.Y. WUHF

Academy of Television Arts & Sciences drama workshop began a weekly series of "working sessions" last Friday (24) on WUHF, the municipally-operated UHF station in N.Y.C. Under the supervision of director Tad Danielewski, the live presentation was the first of its kind in the country.

Workshop is comprised of 25 professional actors, who participate weekly in various "acting exercises and scene studies." Each hour-long tv session on WUHF also includes a q & a period. Stanzas is produced by Stratton Productions, Danielewski's own company, owned in partnership with Pearl S. Buck.

## \$1,500,000 Mobil Coin to ABC-TV

Mobil Oil is picking up the tab for over \$1,500,000 in time costs alone on the ABC-TV nighttime schedule next year. Through Ted Bates, the oil company has bought 17 minutes on "Cheyenne," 18 minutes on "Ben Casey," 17 minutes on "Naked City" and 35 minutes on "Target: The Corruptors."

Participations start in January and will run for 40 weeks. Lestoil has followed up its \$420,000 buy on NBC-TV with a \$500,000 participation on ABC-TV. Lestoil bought into "Ben Casey," "The Untouchables," "Hawaiian Eye" and "Adventures in Paradise."

## SET ANDY WILLIAMS CHRYSLER SPECIAL

Andy Williams will front one of the five Chrysler Corp. specials on NBC-TV this season. Singer's show was the last of the five to be filmed, among the others being specials by Bob Hope and Hollywood producer Arthur Freed.

The Williams one-shot goes into the NBC-TV Friday, May 4, lineup at 9:30 p.m.

## \$3,250,000 NBC Tab for Jergens; Day, Night Slots

Andrew Jergens, maker of Jergens Lotion, will spend about \$3,250,000 on NBC-TV in the course of a year. Manufacturer just picked up the equivalent of three weekly quarter hours on the web daytime lineup and is also taking 12 one-minute participations in prime time.

The daytime coin will be spread over six NBC-TV stanzas, each carrying a half-hour of the Jergens banner on alternate weeks. This buy is for 52 weeks with options.

The 12 nighttime minutes go into "International Showtime," "Robert Taylor's Detectives" and "Laramie." Nighttime buy begins in January.

## New College Debate Show Muddled as NBC-TV Sat. Afternoon Entry

NBC-TV is mulling a new college debate program as the replacement for Bob Abernathy's Saturday news program for teenagers.

Debate stanzas probably to be done along lines of traditional college debate will go in at 12:30, which now is actually "Mr. Wizard" time on NBC-TV, and "Wizard" will go back to noon, where Abernathy now is.

Abernathy is definitely scheduled sometime early next year to assume a 5:30-to-6 slotting Sunday afternoons. He'll replace Chet Hamlet's Sunday half-hour, which will move to Fridays at 10:30, vice Frank McGee's "Here & Now."

## Insurance Sponsor For Xmas 'Sing With Bing'

The seventh annual "Christmas Sing with Bing," starring Bing Crosby, has been set by CBS Radio for Dec. 24, with the Insurance Company of North America again picking up the tab.

For this year's Christmas outing, slated for broadcast at 8:10 p.m., the following talent, in addition to Crosby, has been lined up: Rosemary Clooney, Edgar Bergen, Kathryn Grant Crosby, the Norman Luboff Choir, and Paul Weston's Orchestra. Ken Carpenter will announce.

The special will be written and produced by Sam Pierce and Bill Morrow, with Murdo Mackenzie directing. N. W. Ayer is the agency.

## BBC Ups Maschwitz

London, Nov. 28. Next month Eric Maschwitz, BBC-TV's light entertainment topper, is to become assistant and adviser to program controller Stuart Hood over the whole range of Corporation tv entertainment programs. Move is indicative of the increased status of "entertainment" within the web.

Maschwitz's deputy, Tom Sloan, moves up to head of light entertainment after four years as No. 2.

## That DGA Freelance Clause

By ART WOODSTONE

It is decidedly rare when a team of management negotiators refuses to remove a contract clause that was originally demanded by a team of labor negotiators. But this is precisely what has happened in the course of negotiations between the tv networks and the Directors Guild of America.

An act on the part of the networks to block removal would suggest the DGA clause benefited management. And if this be so then some are wondering what does it do for the people it concerns, the 250, or so associate directors and stage managers in New York who come under DGA jurisdiction?

The clause concerns the creation of a freelance status among these a.s. and stage managers; who do not object per se to such a creation, only that it is impractical the way it is now set up.

New York tv laborers customarily work a longer week than those in Hollywood. And this contract provides relatively few prohibitions against the way overtime is used by the networks. Consequently, the lack of overtime prohibitions in New York, where a 60-hour week is commonplace, does not mean the same thing as a lack of overtime prohibitions in Hollywood, where the 40-hour week is the norm.

Also, with regard to this specific DGA clause, which creates freelance ranks for a.s.s and stage managers for the first time, it is possible in certain instances (a 14-hour day, five-day week, as an illustration) for a staff employee to earn more than a freelancer doing exactly the same work, making the creation of freelancing seem superfluous, if not harmful to a.s.s.

As a result, it seems that the future employment of a.s.s and stage managers in New York will depend in part on the benevolence of the tv webs. While it may well be (as the networks insist) that management intends to maintain present employment levels among staff a.s.s.—despite the creation of a buffer freelance status—it is certainly not usual among organized labor unions to depend on managerial benevolence for a guaranteed livelihood.

The genesis of this N. Y. freelance clause is obscure. It seems, at least to those immediately concerned, that the name or names of the men who initiated the demand and who wrote some of the revisions in it later on are being withheld from them.

It's a situation generally considered unfortunate for the a.s.s and stage managers that the clause will probably be sanctioned by the majority of the union's 2,400-man membership. If it is sanctioned, it won't be because DGA members in Hollywood (who are in the majority) want to see DGA members in N. Y. hurt, but the letters sent to the rank-and-file recently only make room for complete approval or rejection of the pending contract terms. Thus, the only way to reject the bad items in the contract is to reject the good as well.

Nearly any management negotiator asked will say, off the record, that the longrunning DGA negotiations indicate that the union's negotiators—without apparent malice—are anxious nevertheless to dicker as if the tv networks were a Warner Bros. or a Columbia Pictures. This leads to a question: Is what is good for Hollywood also good for the nation, or, more pertinently, good for the network rank-and-file in N. Y.?

## 3d Quarter Revenues For British Com'l TV \$56,669,200, Up 24%

London, Nov. 28

Although the 11% duty on video plugs has not so far disenchanted advertisers, the rate of growth in tv stations' revenue has been reduced and agencies are having to adjust to an effective decline in discount from 15% to just over 13.6% (but this has been cushioned by an increase in billings).

According to figures released by the Statistical Review of Independent TV Advertising, all but two stations showed third-quarter increases in their gross revenues over the same period last year. The two were Granada and Southern TV which both dropped more than 3%.

Ad expenditure for the third quarter was, however, 24% above 1960 and totalled \$56,669,200. Of this \$5,460,000 went to the government in excise duty so actual revenue for the 13 commercial stations increased to \$51,209,200, 12.7% up on last year. This compares with 34% increase in the third quarter of '60 against 1959.

September increase, 17%, was the smallest percentage rise thus far this year (August for instance, recorded a 32% rise) but it is forecast that October will be a boom month and may even exceed May's bonk of \$23,783,200 total.

Third-quarter revenue totals saw Associated-Rediffusion leading the field with \$11,550,000 taken, but Associated TeleVision (London) racked up the biggest increase over the previous year. At \$5,877,200, ATV was almost 60% up.

## Gordon Hyatt to WCBS On TV Documentaries

Formerly an associate producer, Gordon Hyatt has taken over as staff producer in charge of the documentary unit at WCBS-TV.

Hyatt replaces Warren Wallace, who anked to join Paramount-Talent Associates to work on David Susskind's Harry Truman series. Wallace, however, has since left the Susskind fold and is now working on freelance writing projects.

Telementary in progress at the CBS flagship is a half-hour on Christmas commercialism, tentatively titled "Spirit of Christmas Present," slated for Dec. airing.

## Pay Hike Averts Mex TV Strike

Mexico City, Nov. 28.

A television industry strike was averted as representatives of Tele-sistema Mexicano and the National Union of Actors worked out an agreement satisfactory to both sides.

Under terms of agreement, and the new collective work contract, actors get a 10 to 15% wage hike, latter for third leads and lower. Actor's retirement fund has been boosted 50% from 4% of total salaries paid to 6%.

Telesistema also continues to pay 10% of salaries for actor social welfare projects and \$40 a month contributed toward maintenance of the Film, Theatre, Radio and Television Institute (cradle of new talent) sponsored by ANDA.

The actor's union agreed to a downgrading of the former 30% of salaries fixed in old contract, in a foreign exploitation of videotapes. Union agreed that foreign exports are reduced and under new basis actors will receive a 10% added fee when videotapes are exploited in the U.S.; and further 10% additions each for Central American and South American exploitation.

Union and management agreed that more time will be given to live programming. All payments for tv talent will be made through ANDA and models, formerly non-union, come under the union wing as well as stage designers.

Under no circumstances can actors appear on any show without pay. If it is a purely interview type program, prior permission from ANDA must be obtained.

New contract is now effective and will remain in force until Aug. 31, 1963.

## Mighty Smight

Director Jack Smight, within a 15-day period, will have different specials telecast by each of the webs. He directed all of them.

The Smight festival kicks off on CBS-TV, Dec. 8, with "Come Again to Carthage," a Westinghouse special; on Dec. 10, there will be "Notorious" on NBC-TV; and on Dec. 23, he winds up the month with the Marlo Lewis musical production, "The Enchanted Nutcracker."

## Bob Sarnoff & the Critics

NBC chairman Bob Sarnoff's latest letter to the press suggests "we should all be more tolerant of the television preferences of others, even when they happen to be held by a critic with whom we disagree—or, for that matter, by tens of millions of viewers. Sarnoff said what intrigues (him) most is the wide discrepancies reflected in critical opinion of tv. "I believe this illustrates," he said, "that at least in one major respect, the critics are much the same as the public at large; we all approach television with our own tastes and subjective attitudes."

As background to this subject in the Sarnoff letter "to tv and radio editors" is the fact that the print critics continue blasting at tv for its mediocrity.

# TV CRAWL, PROMO & THE PLUG

## Plato & Minow: A Dialog

Washington, Nov. 28.

They worried about the same thing in ancient Athens. In fact, it almost looks like Federal Communications Chairman Newton Minow swiped some dialog from Plato, whose "Republic" reads in part:

Socrates: "And shall we just carelessly allow children to hear any casual tales which may be devised by casual persons, and to receive into their minds ideas for the most part the very opposite of those which we should wish them to have when they are grown up?"

Glaucou: "We cannot."

Socrates: "Then the first thing will be to establish a censorship of the writers of fiction, and let the censors receive any tale of fiction which is good and reject the bad, and we will desire mothers and nurses to tell their children the authorized ones only. Let them fashion the mind with such tales, even more fondly than they mould the body with their hands; but most of those which are now in use must be discarded."

## CBS Television City Jumpin' These Days With Live Coast Entries

Hollywood, Nov. 28.

CBS-TV is telecasting a record 12 and a quarter hours of live and tape programming weekly from its Television City here, far surpassing the previous peak of seven hours a week in 1958, when TV City was the origination point for "Playhouse 90," "Climax," "Studio One," "Jack Benny," "Red Skelton" and "Art Linkletter's House Party."

The upsurge, coming at a time when most tv has gone to film, is due to hike in daytime programming, including the move this season of three N.Y. live shows to Television City. They are "Brighter Day," a soap, "The Verdict Is Yours" and "Video Village."

New live/tape entries originating from CBS-TV here this season are "The Magic Land of Alla Kazam," "Your Surprise Package," and "Video Village, Junior Edition." In addition, there is the longtimer, the Linkletter show.

Prospects are the total of live programming will increase this season, since it's considered likely "The Garry Moore Show" and "The Ed Sullivan Show" may have some Hollywood-originated programs after the first of the year.

At a time when many traders are decrying the "death" of live tv, prospects never looked better at Television City. A network source said expectations are that from two and a half to three hours of additional live/tape programming may be added to the schedule here next season. Programs in the discussion stage include both daytime and nighttime series.

## Vicks Chemical's 800G NBC Buys

NBC-TV picked up its first piece of Vicks Chemical biz in three years when the company last week agreed to spend approximately \$800,000 in nighttime participations early next year.

Purchase is for a new Vicks brand, TFSpan, and the coin goes into minutes in "Laramie" and "Saturday Night at the Movies."

Mennen picked up two NBC-TV minutes, at about the same time—one in "Laramie," one in "Cain's Hundred."

## Kaye Heads TV Show For Jewish Philanthropies

An hour-long all-star show, hosted by Danny Kaye for the N.Y. Federation of Jewish Philanthropies, is preempting the Lawrence Welk show on WABC-TV, N.Y., Dec. 7. Done on film, show will spotlight the various activities of the Federation as part of its current fund-raising drive.

Star roster in the film includes Jack Benny, Edward G. Robinson, Benny Goodman, Tony Martin, Eartha Kitt, Charlton Heston, Van Cliburn, Lucille Ball, Jan Peerce, Anna Marie Albergheggi and Mitch Miller.

## HOW TO RUIN A TELEVISION SHOW

By GEORGE ROSEN

Perhaps sometime in the future, somewhere, somehow, someone will come up with the formula that will help television regain its status as a show business, medium and restore to it some semblance of sanity. It'll be a tall order, maybe even an impossible one, but when and if the guy should find it, he'll be able to write his own ticket and at the same time win the undying gratitude of the long-suffering viewer.

The job he's got to perform is to preserve tv as a going commercial enterprise, but at the same time evolve a pattern within this commercial framework that will enable the viewer to enjoy the show he's watching.

Granted that free television means sponsored television (yet the question is frequently asked how free can it be when the viewer pays for it through the nose?), the fact remains that the formula as it exists today on the three tv networks not only constitutes a hardship for the viewer, but is slowly but surely destroying the medium as a dispenser of entertainment.

The combination of the credit crawl, the "house ads" (on-the-air promos), the principal commercials for the program's sponsor, the accompanying tail-end for the alternate sponsor, the trailer on next week's attraction, the succession of station-break commercials, fore and aft of each show, to which can also be added the voice-over on the show's final crawl which permits the network an additional promo—this is tv today, every day, every hour, every half-hour. The whole of it emerging as a blatant and flagrant gang-up that leaves the viewer confused, frustrated and ready to throw in the towel. Where it leaves tv is somewhere on the edge of ridicule.

If it all seems more conspicuous this season, it stems from a variety of causes. For one thing the networks, in an apparent determination to keep the client, the agency, the star and the press agents happy (and, of course, to exploit their own wares) have dedicated themselves to topping their competitors with on-the-air promotions—capsule trailers of what the upcoming "Bonanza," "Perry Mason" or "Bus Stop" will look like. In total they're being ground out by the hunkered, every network show getting a whack at it, and if a show is unfortunate enough not to have a sponsor, said program becomes a happy hunting ground on which the promos can frolic to their heart's content.

Then there's the case of the crawl—the credits that start off the show and the more detailed ones at the close. Because the unions now insist upon it, it's necessary to list everybody but the dentist and the shoemaker. (And sometimes, notably on a live entry, when a show has run over, the speedup on the final crawl winds up as a comedy sequence, frequently funnier than the show it's identifying.)

And then there's the "coming home to roost" sequel to the FCC's recent okaying of the additional 10 seconds, added on to the previous 30, for national spot and local commercial cut-ins at station-break time. The way the stations and the sponsors have responded to it would suggest that maybe next week there won't be any money or time left.

It's true that the show proper does get on the air, but by the time the crawl, the promo and the plug have wreaked their havoc, any attempt to achieve a continuity of thought, maintain a pace, establish a mood or keep the viewer, is purely coincidental.

## Networks, Lacking Product, May Welcome Return of Some Prime Time Half-Hours to Affiliates

### Always a Topper

Hollywood, Nov. 28.

Alan Lipscomb died as he lived—with a quip on his lips. "Surveying the tubes in his legs and body to pump up his blood pressure, the nestor of all radio-tv comedy writers looked up at the medic and said, "Doc, in our business we would call that a complete rewrite." He then sank into a coma.

It may hearten executives in tv syndication to know that executives in tv networking are also concerned, but for entirely different reasons, about the extent of time now being consumed by network programming.

There has lately been a fair amount of guesswork that NBC-TV, for one, will turn back three or four half-hours a week to its affiliated stations next year. And since it sometimes only takes one to make a trend in this business, it's considered quite possible that ABC-TV and CBS-TV will pay heed to this NBC-TV step, should it finally materialize.

Of all three tv networks, NBC-TV has frequently been characterized as the one most acutely aware of ripples in the Potomac. It's thoroughly apparent these days that Washington would like to see more prime time programmed locally instead of by the webs.

Yet Washington "pressure" is the least of it: The top brass at NBC-TV seems to be completely familiar with the pitfalls of trying to program three-and-a-half hours a night nearly every night of the week. (Web only programs three hours on Monday, but this is balanced out by four hours on Sunday.) For one thing, there just doesn't seem to be enough decent product available to keep up a full season's schedule on network tv.

Two, there is not presently enough network advertising coin to keep three networks going three-and-a-half hours a night and virtually all day long, to boot. One of the chief areas of advertising concern is the 10-to-11 p.m. hour, when sets-in-use fall off everywhere, thus making this nightly time block of less cost-per-1,000 value than the earlier prime time. If the webs cut back at least some of the 10-to-11 programs, it might create a better flow of bankrolling coin into daytime.

CBS-TV, for instance, may state that it is 98% sold out in the morning hours, but that 98% sellout was reached only by rate cutting. ABC-TV, on the other hand, has never really gotten as far along as it would like in terms of ad revenue in the daytime. Relatively strong in daytime, NBC-TV nevertheless feels the "hurt" created by the intensified competition for network bucks.

Next season—and this is all purely speculative at the moment—it's possible that NBC-TV affiliates will see returned to them Friday nights at 10:30, maybe Tuesday nights at 10:30 and one other night of the week at the same hour. It's likely, too, that NBC-TV will maintain Mondays at 7:30 (or the same time on another night) for station use.

Ironically, local stations may not be able to fill the hours returned to them adequately, at least not during the '62-'63 season. This is because syndicators have been retrenching in their program output, and it'll take time for them to build up catalogs again. Of course, the alternative—which is one of the things the FCC hopes for—is that local stations take the time returned to them and produce in them local pubaffairs stanzas.

## NCAA Hiking Grid Asking Price; NBC May Want It Back

The price for the National Collegiate Athletic Assn. football games, which have been on ABC-TV for the past two years, is due to take a sharp hike upwards for the next two-year telecasting term. Bids are due to be submitted to the NCAA in the spring and it now looks like it'll be a race to pick up the ball between NBC-TV, which had been carrying the collegiate pigskin games for many years before 1960, and ABC-TV.

When ABC-TV won the nod for the 1960-61 seasons, it shelled out a total of \$6,000,000, or \$3,000,000 per season. Early rumbles indicate that NBC-TV is preparing to go up to \$7,000,000 for the two-year rights. ABC, which is happy with rating results of both its collegiate and professional AFL games, will likely at least meet the NBC bid. About five years ago, the taking price for the NCAA games was about \$2,250,000.

One of ABC's main talking points will be the steady improvement in listenership figures since it obtained the games. According to the latest average-viewers-per-minute figures, 4,700,000 homes have been tuned in the NCAA games this season as against 4,170,000 last year. The latter figure also represents a 13% increase over the NCAA game listenership when they were telecast over NBC-TV.

CBS, which has the National Football League games, has not shown any particular interest in the collegiate games up to now. Indications now are that the bidding for the NCAA will develop into an ABC-NBC match.

## Dennis Weaver Exiting 'Gunsmoke' for Lead In Banner's TV Tonight

Hollywood, Nov. 28.

CBS-TV is negotiating with producer Bob Banner on a 60-min. tape series, "TV Tonight," for next season. Starring will be Dennis Weaver, who is leaving his role as Chester in "Gunsmoke," to become host-performer of the new entry.

Weaver, confirming his departure, said the hourlong show is a musical variety "with situation comedy." It's designed as one of the network's major entries for next season.

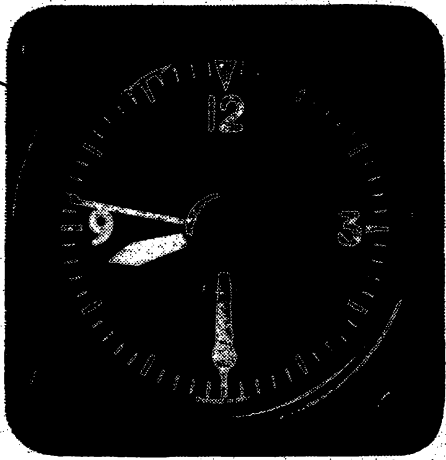
## Freedman's NBC Pact

Lewis Freedman, producer of the onetime "Play of the Week" series for NTA, was signed by NBC-TV to produce a minimum of two dramatic hours this season. Freedman will do the 60-minute for the "DuPont Show of the Week." He's working on scripts at the moment.

## Fred Waring Gets The Mitch Pitch

A possible answer to "Sing Along With Mitch"—a unique success on NBC-TV since there isn't another show around like it—may be a somewhat similar format with Fred Waring and His Pennsylvanians.

Following the case history of "Sing Along" exactly, Waring will do a special this season (not known on which network however) which is to serve as a pilot for a prospective continuing series. It'll be pitched to clients as "another..."



## Pick any $\frac{1}{4}$ hr. between 8:30 and 11 PM, as averaged

The latest Nielsen, to which we owe this nice bit of clockwatching, might well be subtitled "TV Time-Buying Made Easy."

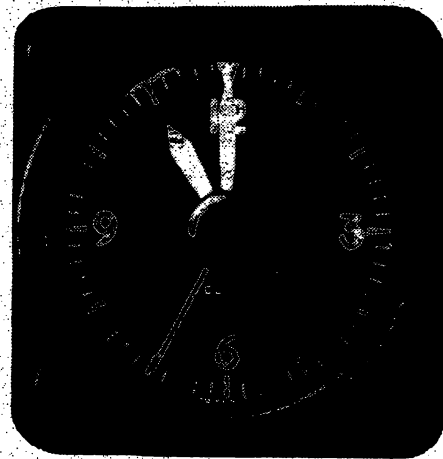
For this Nielsen reports us out front with the largest audience, as checked every

average quarter hour, over five most important nights of the week.

The reason, of course, is programming —both new and old.

Specifically, out of the top 10 shows<sup>1</sup>

<sup>1</sup>Source: Nielsen 24 Market TV Report, Average audience.



**Monday thru Friday\*, and ABC-TV is your #1 network.**

registering a 40% audience share or better, 5 are ABC shows. And in this select 40% bracket, just 2 new shows made it. *Ben Casey* and *Target: The Corruptors*. ABC shows, that is.

Chances are very good you, too, can have a good time on ABC.

**ABC Television**

week ending Nov. 19, 1961. \*Mon. thru Sun. 7:30-11 PM.

# Bates Flaunts a New Ad 'Image' And Spends \$500,000 to Prove It —On Other Madison Ave. Fronts

By BILL GREELEY

Ted Bates agency, sick and tired of its longtime reputation as leader in hard-sell bad taste, has put together a \$500,000, half-hour TV special for a special audience.

Actually, it's a 29-minute reel of Bates 1961 commercials, which cost roughly \$500,000 in above and below the line production, and the agency is holding special screenings for trade and business press reporters and editors in hopes the good taste of the blurbs will call the hounds off.

The hopes should be justified. There has been an absolute renaissance in the agency's approach. The only crusher left is the opening act of the reel, the w.k. Anicib blurb with animated headline full of sledge hammers and lightning bolts. Even it has been softened. Then there's the relatively primitive Kool cig blurb with those folks coming up out of the smog.

But the Bates' new wave is clearly evident in blurbs for Nair, Playtex, Wildroot, Chase Manhattan, Uncle Ben's Rice and several other foods, a Schmidt's beer regional and Anahist cold tablets. Highlights include lively jingles, clever stop-motion effects using both stills and puppets, close-up food shots that are production masterpieces, some unique casting and even humor.

The jingles include a couple of marching songs that seem to be a current fad (J. Walter Thompson is on a J. P. Sousa kick for both Ford and Chesterfield). One blurb uses clean-cut college kids on campus location instead of the familiar model types. A Choice soap commercial, now in test markets, cost \$30,000.

Topper, however, is a test commercial for Carter's pills that is right out of Ingmar Bergman. It features an hour glass, butterflies and a howling-wind score.

Senior veepee and account group head Herbert G. Drake, who is in charge of Bates' new "image" program ("Image is a word we didn't invent") says he's willing to bet that if the product identities could be stripped out of the reel, no one in the industry would connect the blurbs with Bates. It's a safe bet. He says agency topper Ted Bates himself supervised the reel, but for Drake personally, the agency's notoriety had gone far enough when it hit him at home. Drake and his wife were watching "Untouchables" and caught consecutive commercials—the first from Bates, the second a shoemaker for Dristan, the third a hard-sell blast for Pepto Bismo. Wife asked, "Were all three of those Bates' commercials?" She should catch that new wave show.

### Pillage To Post

There are at least two views on the renovated Saturday Evening Post—the Post's and newspaper publisher Bernard Gallagher's.

This week the Post starts a series of seven-column newspaper ads in the New York Times and Herald Tribune as an upbeat report to advertisers and agencies.

From the report: The new Post is drawing 70% more mail on articles and stories (one recent article broke a five-year record with 465,000 requests for paid reprints); 50 new advertisers are in the mag so far; there are more than 25 pages from a major food advertiser; the largest campaign in 10 years from a leading car maker; a heavy schedule from a soap company and hefty increases from a famous film maker and three leading tire companies; and one of the nation's largest companies is running its biggest Post campaign in history; mag's fourth-quarter circulation hit an all-time high—November and December issues will average 200,000 greater total sale an issue than for this same period last year for an average circulation in excess of 6,700,000 copies an issue.

From the Gallagher Report: "This year to date Saturday Evening Post has 627 less pages of advertising than same period last year, a 25.1% drop. 1961 will be 11th year in a row that SEP is off in advertising pages. Curtis has just laid off 100 employees. Fu-

ture looks dark. SEP editorial is still floundering. Recent four-part attack on tv by John Martin antagonized majority of SEP readers: who are ardent television fans. Editorials stepping gingerly in direction of eggheads. Special articles play to personality cult, particularly of people in sports and entertainment. Magazine lacks unity. Expectations are that SEP will be forced to go bi-weekly by spring."

### Y&R's Ivy Shmiv

Do agencies prefer Ivy League execs? Joe Kaselow, Herald Tribune ad columnist posed the question on his new Mutual radio web show, "About Advertising," heard Sunday afternoons.

Not a chance, answered Edward L. Bond Jr., exec. veepee and general manager of Young and Rubicam. "I don't know where the idea originally started that ad agencies recruit their younger people from Ivy League colleges. Our president, Mr. (George H.) Gribbin is a Univ. of Michigan graduate. And I attended both Washington & Lee and N.Y.U. Certainly, they're not Ivy League. As a matter of fact, some of our top people never even went to college. No, it's the man or person that counts. And we at Y&R recruit our people from wherever we hear of potential advertising business talents."

Bond also told Kaselow that the recent sharp criticism of the ad industry, particularly from federal and Congressional inquiries, has affected the recruiting program for "young hopefuls."

"But," he said, "our position is somewhat parallel to what happened to Wall Street years ago. Wall Street is a very important part of our economy, just as advertising is. They had some bad publicity, but by astute handling overcame that handicap and were able to get young people again to consider Wall Street careers. I think advertising can and will do the same thing in acquainting career seekers with the real facts about the advertising business."

### London Agencies

London, Nov. 28.

Smiths Advertising Ltd. has been appointed U.K. reps for Knor-mark Inc. of Brooklyn. London agency will be launching the whole range of the Knor-marks shoe-care products here soon. Execs from the Advertising Association have met with Eire tv toppers to discuss what type of audience measurement service should be provided when the Eireann video web becomes operational. Robert Stannage, former press director of Associated Television, has joined Voice, and Vision. This year will see the biggest Christmas advertising in the history of the giant Boots Pure Drug Co., says Everetts Advertising, which has planned most of the campaign on a cooperative basis with the branded merchandise. A new range of 10 bottled beers is to be launched by Courage, Barclay & Simonds Ltd. Agents Benton & Bowles is working on a national tv campaign. Ilford Ltd. has switched to Foote, Cone & Belding from Jan. 1.

### With the Station Reps

KFML-AM-FM, Denver, is touting its area as an FM test market, basing the pitch on September Pulse study.

The study indicated that the Denver five-county metropolitan area had a total of 286,900 radio homes with 39.4% penetration of FM, or more than 113,000 FM homes.

Since the study, KFML, bought by the Fine Arts Broadcasting Co. last spring, claims an upsurge of business, including new ad schedules from Equitable Life, Book of the Month, Continental Air Lines and all the local legit and film artists. Longtime advertisers renewing included Safeway and King Soopers, Public Service Co. of Colorado, Colorado Central Power, Tiffin Inn, Denver Retail

Milton M. Raison  
Is very realistic in his treatise on  
*No Matter What You  
Hear, Security Is  
Good For a Writer*

... ..  
another bright feature  
in the upcoming  
**50th Anniversary Number**  
of  
**VARIETY**  
Plus other statistical and data-filled  
charts and articles

Merchants, Canada Dry, Seven-Up and several new car dealers.

Station says the Pulse study was one of the very few ever done outlining circulation and audience characteristics for FM.

Briefs: Louis Faust; Blaire veepee, has been named sales manager. . . . John White, formerly veepee and sales manager at Forjoe, has joined the sales staff at Summer-Byles new reppery.

## Reversal Paving Way for WNTA-TV As Educ'l Station

U. S. Court of Appeals reversed itself early this week and lifted the stay which blocked sale of Newark's tv channel 13 (WNTA-TV) to educational video interests in New York.

After listening to two hours of argument from the Jersey faction headed by Gov. Robert B. Meyner and lawyers repping ETMA (Educational Television for the Metropolitan Area), five of eight judges on the bench ruled to reverse the Nov. 9 stay. The three who originally granted the stay on Gov. Meyner's appeal stood pat. One judge was absent.

ETMA moved immediately to close the sale with NTA at \$6,200,000. Sale contract had set a Nov. 27 deadline for closing the sale.

Last obstacle for the educational group is Jersey's demand for a hearing on the merits of FCC's approval of the sale. Court set Jan. 10 for that hearing, when educational tv in New York should be off and running.

## Early Returns Bullish On 'Password' Daytimer

CBS-TV, after years of trying, appears to have come up with a clear daytime winner for the 2 p.m. slot in "Password," the Goodson-Todman game show also slated for a nighttime version.

Latest Nielsen gives the word game show a 25% edge over its nearest web competition. "Password" scored a 5.5 and a 30.7 share, against 4.4 and a 24.5 share for Bud Collier on NBC-TV. The Allen Ludden hosted CBS-TV show, a newcomer for the season, scored in the top 20 of the Nov. 5 daytimer Nielsen. Traditionally, it takes longer for daytime shows to build and it's unusual, indeed, for a daytimer to make it big the first season out.

Web had six shows in the 2 p.m. slot before hitting it with "Password," experimenting with a different format at each outing. There was Jimmy Dean, musical variety; "Our Miss Brooks," re-run comic film; "Better or Worse," documentary service; "Face the Facts," a game show; and "Full Circle," a soap opera. Game show "Face the Facts," which preceded "Password," indicated the rating demand seemed to lie in that category.

### Barker's NLRB Post

Washington, Nov. 28.  
James Taylor Barker, recently resigned legal assistant to Federal Com in unifications. Commissioner Royal Hyde, has been named a Trial Examiner with National Labor Relations Board.  
Barker, who'll hear and issue findings in unfair labor practice cases, had been Hyde's aide since July 1959.

## TV-Radio Production Centres IN NEW YORK CITY . . .

Charles Gussman is due here any day from Mexico where he's spent the last two years, but the former writer of many New York radio and tv scripts may settle in Hollywood to resume his scripting career . . . Dave Gerber, GAC-TV veepee, back after six weeks in the BevHills office . . . ABC-TV flack Leo Pillot off on a Coast vacation . . . WNBC-TV sales manager James J. Barry off on a weeklong golfing expedition to Pinehurst, N. C. . . . WNBC Radio assistant operations manager Arnie Raskin respiting in Jacksonville, Fla. . . . Albert Femia joining WYOV (New Rochelle) news staff after a post with WFAS . . . WCBS Radio actor Jerry Melmed vacations in the Caribbean this week . . . Screen Gems Coast veepee William Dozier in New York for the week . . . Ed Sullivan was guest of honor last week at a dinner given by the Joint Defense Appeal in N. Y. . . . Lew Danis, multi-linguist on WPIX's "Continental Miniatures," leaves Saturday (2) with bride Mary Mosca for Italian honeymoon . . . Paul Picard, associate producer for Merritt Enterprises, in Montreal for looksee at firm's "A Kin to Win" quizzer.

"Mighty Mouse Playhouse" chalks up sixth anni on CBS-TV Dec. 9. . . Richard Boone, of CBS-TV's "Have Gun, Will Travel," back to Coast after weekend visit and guest shot with Ed Sullivan . . . Jerry Leider, CBS-TV program sales director, addressed the 51st annual convention of the National Council of Teachers of English on the subject: "English and the Literature of Television." . . . John F. White, project of National Educational Television and Radio Center, to Europe to brief German tv execs on tv in the U. S. and to attend the International Conference of Radio and Television Organizations on School Broadcasting in Rome . . . CBS prexy Frank Stanton and CBS News correspondent Doug Edwards honored by San Jose State College's department of journalism for distinguished service to American journalism . . . Pop singer Mindy Carson signed for role in "Spin A Crooked Record," expose of the racket of counterfeiting record albums which will be an outing of CBS-TV's "Armstrong Circle Theatre" next Wednesday (6).

Forty-two new members will be inducted into the CBS 20-Year Club tomorrow (30) in CBS Studio 1. Among the new members are newsmen Charles Collingwood, Stuart Novins and Dallas Townsend, as well as John Cowden and Fred Mahlstedt, among a host of others. New members will receive CBS gold pins and will be given the option of accepting either a stereo Columbia phonograph or a Longines gold wrist watch.

Video playwright Dale Wasserman back from Europe where he negotiated a deal with producer Dino de Laurentiis for filming of his tv play, "The Fog," seen on "Climax" back in 1957 . . . Arlene Francis launched a gift suggestion service for housewives on ABC Radio's "Flair" this week . . . Sonny Fox, emcee of ABC-TV's "On Your Mark" kiddie show, will emcee the Advertising Women of New York's Christmas benefit luncheon Dec. 5 at the Hotel Astor, N. Y. Theme of the affair will be "How To Succeed in Advertising Without Really Trying." . . . National Educational Television this week prems a four-partner on the late pioneer documentary film maker Robert Flaherty, "Flaherty and Film," dealing with four of his classics, "Nanook of the North," "Man of Aran," "Moana" and "Louisiana Story." Featured are interviews by Robert Gardner, director of the Film Study Center at Peabody Museum (Harvard), with Mrs. Flaherty . . . Martha Greenhouse plays Gunther Toddy's sister-in-law on the Dec. 12 "Car 54" stanza . . . Mutual Broadcasting's news feature, "The World Today," devotes the Dec. 7 broadcast to the 20th anni of Pearl Harbor.

## IN HOLLYWOOD

Benton & Bowles' teleopener Lee Rich looks for more half hours and less hours next season but, with the accent on action-adventure. He's slated at B & B's four shows in Nielsen's top 10 . . . Bob Hope will be active in the spring, according to his tv agent Jimmy Saphier. Several deals are now on the front flame . . . Said a joker after seeing the "Mrs. G. Goes To College" rating. "She'll have to do better than that or they'll take her out of school." . . . Betty Emery, 15 years as production aide at Benton & Bowles, now a production associate with Danny Thomas . . . TV Guide's James Quirk predicts an eight million circulation by year's end . . . Grace Lenard is the only femme in town who acts out her own material for tv commercials. She plays Amelia, a little girl of 10, against herself . . . First out of the Ralph Edwards-Hal Hudson film show will be "Areturus," a series of sea adventures to be developed by John Meredith Lucas . . . Pat Michaels, former newsman-crusader, formed an investment firm that bought radio station KUTY, Palmdale, Cal. for \$100,000, along with several small papers . . . Donald Wilson, story head of BBC, in town to check on stories for "Third Man" being filmed at Republic.

## IN CHICAGO

Alex Dreier is commuting from San Francisco now that his new Japanese-type home is completed. He jets in on Mondays, and back on Fridays . . . Jerry Levin exiting as asst. director of public affairs at WBBM-TV to take over the top puffbluffs post at KYW-TV, the Westinghouse station in Cleveland . . . Marty Rubenstein, who heads the house trio at Mr. Kelly's, did the musical score for WEBK's upcoming "Home Again" outing with Steve Allen . . . Ronald J. Durham, ex-KWK, St. Louis, joined WBBM Radio sales staff . . . WIND has imported Guy Harris from KDKA Pittsburgh, sister-WBC station, to take over as program manager Ralph Blank, who had the post previously, becomes music editor . . . WGN and WGN-TV operating a hospitality booth at the Lady Fair Expo. at McCormick Place. WBBM-TV newsmen Carter Davidson, Frank Reynolds, Hugh Hill, Fahey Flynn and John Madigan will do a 30-minute special year-end news rehab Dec.

## IN WASHINGTON

Robert B. Jones Jr., WFBR, Baltimore, is the new proxy of the Maryland-D. C. Broadcasters Assn., succeeding Lloyd W. Dennis Jr., WTOP, Washington. Other officers are Joseph W. Goodfellow, WRC, Washington, v.p., and Thomas S. Carr, WBAL, Baltimore, secretary-treasurer. Now board of directors includes Virginia F. Pate, WASA, Havre de Grace, Md., Morris H. Blum, WANN, Annapolis, Md., Samuel Cannon, WCEM, Cambridge Md., George H. Roeder, WCMB, Baltimore, John L. McClay, WJZ-TV, Baltimore, Ben Strouse, WWDC, Washington, and Fred S. Houwink, WJAL, Washington . . . Jim McCarthy of Mutual Broadcasting has a new son . . . WTTG-TV took on a weeklong intensified campaign to shove local United Givers Fund drive over the top . . . WTOP launching its annual "Dollars for Orphans" Christmas campaign. . . . Florence Lowe of Metropolitan Broadcasting hosted cocktail-buffet honoring N. Y. News columnist Gwen Gibson, recently a bride.

## IN LONDON

Craig Stevens here for confabs on Associated Television's series "Man of the World" which starts early next month . . . Bob Monkhouse and Jonathan Routh extended their "Candid Camera" activities to other parts of Europe. ABC-TV has slotted the second run of this (Continued on page 46)

# MOVIES TAKE A SAT. NITE BATH

## New National Nielsens

(First 2 Weeks of Nov.)

The new average audience national Nielsens (for the first two weeks of November) clearly illustrates the nip-and-tuck battle between NBC and CBS for topdog position. On prime time viewing, NBC leads by a tenth of a point, reversing by the same margin the previous national Nielsen. The score: NBC 18.5; CBS 18.4; ABC 14.6.

Perhaps for the first time on Nielsen record, a network's entire prime time schedule, 7:30 to 11, winds up in the Top 10. This is Saturday night on CBS—from "Perry Mason" to "Defenders" to "Have Gun, Will Travel" to "Gunsmoke."

Here are the Top 10:

Wagon Train (NBC)	32.0
Gunsmoke (CBS)	30.2
Bonanza (NBC)	28.3
Perry Mason (CBS)	26.5
Red Skelton (CBS)	26.2
Andy Griffith (CBS)	26.1
Danny Thomas (CBS)	24.8
Lassie (CBS)	24.5
Have Gun (CBS)	24.5
Defenders (CBS)	24.4

## CBS DOMINATES ALL TWO HOURS

For all the initial enthusiasm over the installing of the two-hour Saturday night movies on NBC-TV and the web's success story in general, there's some hard-and-fast reassessing of prime time movie showcasing going on by virtue of the rival CBS' preeminent Saturday night status.

Newest Nielsen show that all three CBS programs competing against "Saturday Night Movies" ("Defenders," "Have Gun" and "Gunsmoke") have won Top 10 chevrons. The reappraisal on the wisdom of networking feature films, not only applies to NBC but to the other webs as well, for it's known that ABC has been contemplating a move in the same direction and it's been "talked about" at CBS.

While the NBC features are delivering a better rating than the public affairs "Nation's Future" did in the Saturday time slot last season, actually they are doing no better than "Deputy," did last year in the 9-o'clock berth. On the national Nielsens they are averaging out at about 16 or 17. That's hardly enough to fetch regular rates from advertisers. Not that a 16 or 17 can be characterized as a flop (although Laurence Welk on ABC tops it, too) and certainly it's far below what's required to move NBC into top position. On the other hand ABC would probably welcome a 17 in place of the 11 and 12 ratings some of its Sunday prime time entries are commanding—not only Sunday—and that's why ABC is reportedly doing some serious thinking about latching on to somebody's film library.

The decline in popularity of the Sat. movies after the initial block-busters were screened (NBC is using the 20th-Fox catalog) has raised the question: Why aren't they doing better? Can the competing CBS lineup they're asking be that strong? Did NBC make an unfortunate choice in buying the 20th bundle of pix? Do habit and popularity of the late night features take the cream off the earlier showcasing? Is there a built-in resistance to utilization of prime time hours for features? It's hardly a good argument that can be made on any of these scores.

Whatever the reason, there's an unmistakable disenchantment as to their 9-10-11 impact Saturday nights on NBC.

## KPRC's Election Tally Cues Houston Reversal, Seats Runoff Candidate

Houston, Nov. 28. A recount of votes based on totals of the Houston Post-KPRC-AM-TV independent election reporting team caused a reversal in a City Council race here. The Houston City Council declared Earl M. Pruitt, a runoff candidate in District B Council race, the winner after he requested a recount based on the Post-KPRC tally.

While others, including the city secretary, reported H. H. Ricker the winner by a narrow margin, the KPRC stations and the Post final tab showed Pruitt out front in the runoff. The station and newspaper have for many years sent reps into each polling place to report totals to tabulating teams headquartered at the Post.

Officials admit that but for the Post-KPRC poll-by-poll count, the error might never have been caught.

## 'Human Comedy' to ABC-TV

Hollywood, Nov. 28. "The Human Comedy," taken from the MGM theatrical film released in 1943 and from an original by William Saroyan, has been sold by MGM-TV to ABC-TV for next season as a half-hour series. Robert Maxwell will produce the project for Metro.

## H'wood TV Studios in 150-Pilot Push With Half-Hour Comedy Shows Setting Pace for '62-'63

Hollywood, Nov. 28.

Hollywood telefilm studios are expected to turn out close to 200 pilots in their annual pilot push, with at least 150 already in preparation or production in anticipation of wholesale axings next spring. There's a preponderance of comedy pilots, most of them half hours, result-of some of the networks, according to a number of vidpix execs, urging them to concentrate on 30-minute entries for the 1962-63 season. Emphasis last year was on one hour shows when there were less in this category.

Jules Archer  
has authored an amusing vignette on Mad Ave. titled  
**Video Vagaries**  
one of the many bright Editorial Features in the upcoming  
**56th Anniversary Number** of  
**VARIETY**  
Plus other statistical and data-filled charts and articles.

## Huntley to Fri, Abernathy Shift Pose Headaches

In moving Chet Huntley to Friday nights from his traditional Sabbath afternoon berth, it would seem that NBC-TV is taking a calculated risk on retaining the Huntley sponsor, Mutual of Omaha, the Huntley bankroller, is perfectly happy with its current slot and not too happy about the prospect of moving into prime time.

This is just one of the sponsor problems NBC is now facing with regard to the shift of news programs that was sprung by a decision to finish off the weekly prime time Frank McGee stanza.

There is a problem which Gulf has and another problem might be shaping up: twixt NBC and Helena Rubenstein which bankrolls Robert Abernathy.

To move from 5:30 to 10:30 Friday would cost Mutual of Omaha, at rate card, about twice as much. This is more than the insurance firm is willing to pay, but Mutual of Omaha wants to continue with Huntley. Sponsor says that it prefers the full sponsorship arrangement on Sundays, even though the audience returns are lower than they would be in prime time; to go prime time at the regular increase would mean Mutual must limit itself to alternate sponsorship.

As for Abernathy, Helena Rubenstein just renewed for another 13 weeks at the Saturday noon time. It'll probably move to Sundays, into the Huntley spot, but that much has not been worked out definitely and could be a problem.

And as for Gulf itself, this sponsor of McGee's cancelled show seems to be currently at odds with Young & Rubicam, its agency, as to when McGee's last show should be. Gulf wanted it to be on Jan. 26. Y&R wants it to be earlier. Cancellation date will undoubtedly affect the amount of money Gulf will spend on its NBC "Instant News Specials" in 1962.

Sponsorship problems or not, all the shows, web sources say, will definitely be moved as planned.

## Kirgo's Panel Stint

Humorist George Kirgo, who has been scripting the ABC-TV special, "Yves Montand on Broadway," to be aired tomorrow (Thurs.) night, departs for Hollywood soon.

He will be daily panelist on a new NBC-TV show, "Your First Impression," which starts Jan. 2 in the noon slot from the Coast.

## CBS Holding Off On Affil Renewals

CBS-TV, in light of the questions directed at its compensation plan contract with its affils, is holding off signing of affil renewal contracts at this time. The questions, which might lead to upsetting the web's compensation plan with affils, were directed by the FCC.

The holdoff is taking this form: Contracts contain a clause granting a six-month period before expiration, during which time either party can notify the other of their intent of ending the affiliation. Web, in light of the FCC move, is extending the six-month provision. Web hopes before affil expiration dates come up, the FCC will have rendered a decision on its compensation plan.

## 'New Breed's' New Hope In ABC-TV Tues. Shift; Hits 24-City Jackpot

As far as the 24-city competitive Nielsen are concerned, ABC-TV's "New Breed" hour entry appears to be off and running now that it's been installed in an earlier time period.

In contrast to the 11.3 that it averaged when birthed 9 to 10 p.m., it's now clicking with a 19.3 in the 8:30 to 9:30 period, topping both the NBC and CBS competition, which includes "Dobie Gillis," "Red Skelton (CBS)," "Hitchcock and Dick Powell (NBC),"

## Equity Soloing on British TV Strike as Variety Artists Sign

London, Nov. 28.

With the advent of a separate peace between commercial TV and the Variety Artists Federation, the performers dispute took a new turn when Equity hinted that things may not be so easy for dual union card holders. Warned Gerald Crossfield, secretary of the actors' union: "They must make up their minds whether they want to support Equity or not, if they are Equity members, then they have certain responsibilities to the union despite the fact they are in other unions."

Penalty for any performer holding an Equity card who enters a contract with commercial TV would be immediate expulsion and other Equity members would be instructed not to work with him. According to VAF less than 25% of its 2,500 membership are dual cardholders, but many top-line artists are included in that figure.

Effect of Equity's now lone boycott is being felt in the drama departments and two weekly cooperative skelns, "Television Playhouse" and "Play of the Week," fed in rotation by Associated Television, Associated-Rediffusion and Granada-TV may just stagger to the end of the year. Already A-R has run out of stockpiled plays and ATV doesn't know whether it can fill its Dec. 21 slot. Granada, however, has enough to slot one on Dec. 28. After that date it is doubtful whether the series will be maintained.

In the meantime, A-R is filling the dramatic holes with a Canadian filmed show, "Playdate," which is also doubling for the killed-off "Top Secret." Weekend drama is in a not-so-hot state, too, as ATV and ABC-TV have only seven taped plays left between them.

Only two further shows likely to be hurt before the end of the year are Granada's "Mess Mates," which will be replaced by two half plays from Southern-TV, and "Probation" (Continued on page 50)

## Isodine's 250G Daytime Buys

International Latex, a division of Stanley Warner, is coming into television on a cash basis for one of its products, Isodine, after a longtime practice of advertising via the barter technique. Company has bought 111 minutes, or approximately \$250,000 worth of business, on ABC-TV's daytime schedule during the first quarter.

ABC-TV's daytime schedule has also been beefed by a buy of 12 minutes by Bristol-Myers and two buys of 26 minutes each by Scott Paper and America Redball Express. General Mills, meantime, has bought into ABC-TV's two-day festivities surrounding its coverage of the Orange Bowl game on New Year's Day in Miami.

**Arthur Christiansen**  
who was longtime editor-in-chief of the London Express, now with ATV, writes on

**If You Think It's Fun To 'Diversify,' Just Try It!**

another important feature in the upcoming

**56th Anniversary Number** of  
**VARIETY**  
Plus other statistical and data-filled charts and articles

## New Wrinkle In British TV Strike Affects Writers

London, Nov. 28.

The legality of the commercial TV companies "collective" negotiations may be challenged by the Television and Screenwriters Guild. The writers, currently dickering with the independent companies over minimum fees; say the Television Act (instituting the commercial channel) stipulates that indie contractors should be in competition with one another.

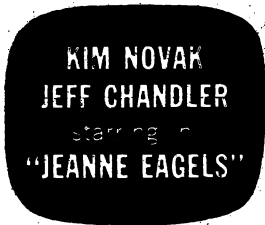
The legal position regarding negotiations is being looked into, says Sid Colin, head of the Guild negotiators. It may be found the labor relations committee set up by the Independent Television Companies Association to represent all 13 contractors is "illegal." Like Actors' Equity, Guild negotiators complain that the labor relations committee is too far removed from the top brass with whom, it seems, it is necessary to get to grips if anything is to be decided.

Colin states the Guild has made little headway in securing minimum terms agreements on dramatizations and adaptations, series and serials because the two sides are deadlocked over a point of principle in the first category. Contractors insist that outside the initial payment for a dramatization, the dramatist has no rights. The Guild disagrees.

An agreement with BBC-TV, however, for the series and serials section, is due to be signed "at any moment."

## PYE'S 490G CONTRACT

London, Nov. 28. Pye of Ireland Ltd., in association with Pye TVT, landed a \$490,000 contract to install four 625-line transmitters and other equipment for Radio Eireann's upcoming TV web.



**WCBS-TV**  
New York City

**KNXT**  
Los Angeles,  
California

**WOAI-TV**  
San Antonio, Texas

**KCPX-TV**  
Salt Lake City, Utah



**WKRQ-TV**  
Mobile, Alabama

**WJHG-TV**  
Panama City, Florida

**WALB-TV**  
Albany, Georgia

**WOOD-TV**  
Grand Rapids,  
Kalamazoo, Michigan

**WBTV**  
Charlotte,  
North Carolina



**WTPA**  
Harrisburg, Pa.

**WAPI-TV**  
Birmingham,  
Alabama

**WKBN-TV**  
Youngstown, Ohio

**KCTV**  
San Angelo, Texas

**WTVD**  
Durham, Raleigh,  
North Carolina



**WBRE-TV**  
Wilkes Barre,  
Scranton, Pa.

**WRBL-TV**  
Columbus, Georgia

**WKYT**  
Lexington, Ky

**WEAU-TV**  
Eau Claire,  
Wisconsin

**WNEM-TV**  
Bay City, Michigan



**KOIN-TV**  
Portland, Oregon

**KHVH-TV**  
Honolulu, Hawaii

**KCMO-TV**  
Kansas City, Mo.

**WSYR-TV**  
Syracuse, New York

**WGAN-TV**  
Portland, Maine



**KPHO-TV**  
Phoenix, Arizona

**KLAS-TV**  
Las Vegas,  
Henderson, Nevada

**WREC-TV**  
Memphis, Tennessee

**WBAY-TV**  
Green Bay, Wisconsin

**W-TEN**  
Albany, New York

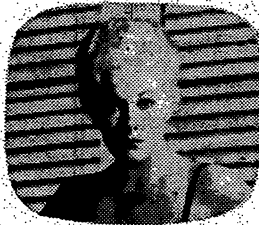




**WHBF-TV**  
Rock Island, Illinois



**WTIC-TV**  
Hartford, Conn



**KMOX-TV**  
St. Louis, Missouri



**KKTV**  
Colorado Springs,  
Colorado



**WCAU-TV**  
Philadelphia, Pa.



**WBBM-TV**  
Chicago, Illinois



**KLZ-TV**  
Denver, Colorado



**WLW-A**  
Atlanta, Georgia



**WKBW-TV**  
Buffalo, New York



**WTVT**  
Tampa, Florida

# 25,000,000 U.S. TV HOMES WILL HAVE AN OPPORTUNITY TO SEE THIS AND OTHER GREAT POST-48 COLUMBIA FEATURES!

"Jeanne Eagels" is just one of the Columbia blockbuster attractions that will be exposed to 51% of the U.S. television homes reached by these important stations. These are just some of the stations (and the list is growing every day) that have signed up for the more than 200 "top-draw" Columbia Post-48's that include "All The King's Men," "The Last Hurrah," "The Solid Gold Cadillac," and "The Caine Mutiny," to mention but a few.

If you're aiming at becoming the number one station for feature films in your city, set your sights on Columbia's Post-48's.



**SCREEN GEMS, INC.**  
Television Subsidiary of Columbia Pictures Corporation

# Mex Audiences Dig 'New Voices' Of U.S. Stars on Dubbed TV Shows

Mexico City, Nov. 28. As outcome of all the dubbing activity going on here, Mexican public has had to gradually become accustomed to the idea that their Hollywood favorites have strangely different voices in episodic series and feature lengths shown over television.

There has been a change of personality in having such stars as Robert Taylor, Boris Karloff, Broderick Crawford, Loretta Young, etc., appear on homescreens with Spanish voices. Sometimes the effects are strange contrasts, with spoken and in tones far removed from original.

However, Mexican audience has become accustomed to the "new voices" of its Hollywood favorites, and dubbing is attaining new peaks of activity. This because Mexican speech is much more easier understood in the Spanish language mar-

## WTOP's 'Portfolio' Aud

Washington, Nov. 28. WTOP-TV here believes more people saw and heard the National Gallery Orchestra through its "Portfolio" pubservice program recently than have actually attended the ensemble's monthly concerts over the past 19 years.

An ARB survey for the CBS affiliate estimated 125,000 viewers of the one-hour video concert which was pitted against NBC-TV's "Sing Along With Mitch." About 114,000 have been on hand at the art gallery since the inception of the concerts.

A press release stated that management had rejected a promotion department idea to capitalize on the competition by entitling the program "Sing Along With Rich." The Gallery orchestra's conductor is Richard Bales.

## Mex TV: 20% Dubbed

Mexico City, Nov. 28. Mexican television now has 52 filmed programs weekly dubbed with Spanish sound, according to Emilio Azcaraga. This represents 20% of all time available. Feature length pictures, both Mexican, Hollywood and other foreign product, accounts for an additional 32%.

Azcaraga denied that there would be any cutting back on American episodics over his channels. On the contrary, from January on, there will be expansion of filmed series with new progress emanating from Argentina, France, England and Italy.

Channel 4 will operate longer hours, signing on at 11 a.m. instead of 3:30 p.m. as now, with new schedule operative from January on. This has been done to quiet complaints that talent is being shunted aside by filmed shows. Azcaraga said he will give "special importance" to live programming and new talent.

ket than say Spanish, Venezuelan or Argentine idioms which have expressions and nuances only understood within the respective countries.

Ken Smith, who dubs Robert Taylor's voice in the star's episodic series, apart from being official Spanish narrator for Warner Brothers, also manages Candiani Films, one of dubbing studios here. Boris Karloff has his Spanish voice in Omar Jasso; Alejandro Cianguerotti doubles for Mike Hammer; Claudio Brook for Broderick Crawford; Narciso Busquets for Lee Marvin; David Reynosa for Mike Connors; and Magdalena Ruvalcaba for Loretta Young.

Boom in dubbing here is witnessed in big buildup of activity by firms specializing in this work. Candiani Films, for example, pays over \$10,400 a week for actors, directors, translators, technicians and laboratory workers, according to Smith. Actors dubbing voices account for \$4,800 of this total. Tompkins de Mexico, another top firm, has a higher payroll than this, with smaller outfits still

(Continued on page 44)

## CANADA TV SERIES SOLD TO BRIT. A-R

Toronto, Nov. 28. For more than \$250,000, 26 episodes of both "Parade," a 30-min. variety show, and "Playdate," a one-hour drama series, has been sold by the Canadian Broadcasting Corp. to Associated Rediffusion Ltd., an indie British firm.

A CBC spokesman said this was the first export of a variety series to Britain, although 26 CBC-TV one-hour plays were recently sold to RKO Gen. Inc., for a similar amount, this to be for early American distribution in '62. As with earlier transaction, the deal with Associated Rediffusion Ltd. provides for residuals for the writers and performers who participated in the CBC productions.

VARIETY's Main In Hong Kong

**Ernie Pereira**  
dwells on local

**TV In Upward Swing**

• • •

another Editorial Feature  
in the upcoming

**56th Anniversary Number**  
of

**VARIETY**

Plus other statistical and data-filled charts and articles

# Aussie 'Country Stations' (13) Big Boon to Syndies

Australian television is about to enter "Phase Two" of its development with the opening of "country stations" in 13 new markets. "Phase One" was the development of tv in Australia's six capital cities of the six states. "Phase Three" will come in three or four years with the building of tv stations in some 25 smaller cities.

CBS Films claimed to be the first American company to sell tv programs to the 13 "country stations." Group of country outlets had invited the CBS subsid to submit a package of vidfilms which was accepted. Package included following 12 series: "Assignment Foreign Legion," "Air Power," "Homeymooners," "Our Miss Brooks," "Rawhide," "Phil Silvers Show," "Red Skelton," "Terrytoons," "San Francisco Beat," "Whirlybirds," "I Love Lucy," and "Perry Mason."

New "country stations" are in Ballarat, Bendigo, Taraigon, Goulburn, Victoria; Orange, New Castle, Lismore, Rockhampton, Wollongong, New South Wales; Townsomba, Townsville, Queensland; Launceston, Tasmania; Canberra, Australian Capital Territory.

Two or three of the stations hope to be on the air before year end; others plan 1962 openings.

## 'Danger Man' Sales

Independent Television Corp. has racked up 43 markets in off-network sales of "Danger Man."

Series, which had been on CBS-TV, includes 15 episodes not telecast by the network. Patrick McGeehan starrer had served as a replacement for "Wanted—Dead or Alive" on the web.

Roster of sales includes: KING, Seattle-Tacoma; KATV, Portland, Ore.; KFTV, San Francisco-Oakland; KABC, Los Angeles; KOA, Denver; WJKB, Detroit; WNEW, N.Y.; WSUN, Orlando-Daytona; and WLOF, Mobile, Ala.

# Epitaph for Carla

VARIETY readers with nearly total recall will remember the story on "Son of Carla," the storm of fack that landed on trade mags from Houston tv stations ament their coverage of hurricane Carla which ripped up the Texas Gulf coast this summer.

Well, Ripley or not, the Grandson of Carla hit New York last week. C. Wrede Petersmeyer, prexy of Corinthian Broadcasting (KHOU-TV in Houston), moderated a symposium at the Overseas Press Club on "The Role and Responsibilities of Television in a Regional Emergency." Under auspices of Corinthian, the speakers representing NORAD (North American Air Defense Command), were Col. Barney Oldfield, org's chief of information; Paul Kutschreuter, assistant chief for technical services; U. S. Weather Bureau; and Anthony J. Wiener, senior staff member, Hudson Institute.

They discussed the need to find ways by which television and radio outlets can eliminate margins for error during warning periods before a disaster situation.

A press release in the symposium packet pointed out: "The emphasis upon the need to bring such news to the public directly from an official government source was borne out by the recent and successful experience of KHOU-TV, Houston, in its handling of the Hurricane Carla emergency, which involved the largest mass evacuation in the peacetime history of the United States. During the 48-hour peak of the Hurricane, from 9 through 11 September, KHOU-TV actually turned itself into the communications arm of the U. S. Weather Bureau, telecasting right from the Weather Bureau's Galveston headquarters and bringing the official U. S. Weather Bureau radar map and experts to the public on tv."

Release went on to cite a followup survey indicating that tv was the overwhelming source of info for Texans threatened by Carla. It will be remembered that another Houston tv station had men at the Bureau, and toted a lengthy storm coverage film to New York for edification of trade press. The symposium also featured a five-minute film excerpt of KHOU's storm coverage.

And that's the last word. May the Carla clan vanish from the face of earth.

# Stations Warned to Daily Double Their Alert on Horse Race Info

## Wm. Hart's SG Slot

William Hart is replacing Robert Newgard as Midwest sales manager of Screen Gems. Hart will headquarter in Chicago. Newgard, sales manager in the Midwest for nearly two years, is shifting to Hollywood to replace the anklng Richard Dinamore.

Meantime, in New York, SG upped Marvin Korman. With SG since '58, he'll become the company's first ad-promo manager under Pierre Marquis, director of advertising and sales planning.

## WUHF Hits a Snag On Educ'l Repeats

WPIX, the New York tv indie which airs the daily educational material of the Board of Regents, is understood at the moment to oppose the repeat of educational telecasts on N.Y.'s experimental UHF station, WUHF.

The Regents okayed the repeat use of certain of the tapes it produces and airs on WPIX, but the commercially-run N. Y. News station evidently doesn't see it that way. Hassle between Regents and WPIX is not yet resolved.

This is not the only programming problem facing WUHF, which

(Continued on page 44)

Washington, Nov. 28. Broadcasters have been warned that Federal Communications Commission will keep an eye peeled on airing of horse race info which could help bookies ply their trade.

In a special public notice, FCC laid down some pointers on the kind of racecasting practices that might be questioned at license renewal time.

The Commission was chided last summer by members of the Senate Rackets Committee for alleged failure to keep a proper watch on stations giving in-depth of race news.

In its second statement on the subject since, the Commission said it has a "continuing awareness of the fact that some stations broadcast horse race information and that certain of these broadcasts may raise a question as to whether the information appears likely to be of substantial use to, or is used by, persons engaged in illegal gambling activities." It added:

"The broadcast of detailed horse race information prior to, during, and/or shortly after the running of particular races, or an afternoon's racing program, appears to raise a substantial question with respect to the interest served by such programming.

"The Commission has questioned and will continue to question what interests have been served by stations which presently, or in the recent past, regularly broadcast programs characterized by one or more of the following practices:

"Broadcasting of a full program of races from a race track, simultaneously with their running; broadcasting of results, with or without mutual prices, as soon as the information is available, or shortly thereafter; broadcasting detailed advance information such as track and weather conditions, post positions, jockeys, weights, probable odds, scratches and post-times; broadcasts of race information sponsored by publishers of scratch sheets or other publications

## GREEN & HAFNER'S MUSICAL SERIES

Hollywood, Nov. 28. Johnny Green, erstwhile Metro music director, and telefilm producer, Les Hafner have set a 60-minute musical talent show as the first series to be turned over by their newly-formed Scope Productions, set up to package and produce vidpix series. Still untitled series will draw musical talent from universities and colleges for appearances, with Green fronting a 64-piece orch.

Norman Corwin has been inked to write some pilot scripts for series which is repped by GAC-TV.

# Ballots, Not Bullets, In Fort Dodge 'Thriller' Over TV Cable Franchise

Fort Dodge, Ia., Nov. 28. The noisy political battle in the recent Fort Dodge elections was not between candidates for public office but between the town's lone tv station, KQTV, and a company known as TV Signal Inc., seeking a tv cable franchise here. Under Iowa law, local elections are necessary for the use of public property, and a cable operation classifies as a public utility.

After a heated, emotional and literally colorful campaign period—with red hats figuring as the symbol of the station's alleged jeopardized interests—the townspeople had their say, and the cable enterprise was defeated by a margin of 10-1. The result is taken as vote for the survival of KQTV, which could see the handwriting on the wall in TV Signal's promise to cable five outside stations into Fort Dodge, including those of Des Moines and Ames. In effect, that would have made this city of 30,000 a six-station market.

An interesting aspect of the elec-

tions—and one which perhaps reveals where tv stands in the hearts of Americans, vis-a-vis politics—is that the issue drew 56% of the registrars to the polls, the greatest voting turnout in the history of Fort Dodge. Furthermore, more votes were cast on the video ballot than for the mayoralty, the two missioner posts, a city bond issue or a proposal to have a municipal court instead of Justices of the Peace.

TV Signal Inc. began to pepper the Fort Dodge press with advertising back in October, and it made door-to-door distribution of a pamphlet which told how, for a \$5 monthly service charge added to the phone bill, subscribers could get WHO-TV, KRNT-TV, and educational KDPS-TV, Des Moines; WOJ-TV, Ames; and KGLO-TV, Mason City in addition to the Fort Dodge outlet. The ads pointed out that subscription is optional, that probably only 4,000 homes would want it, and that KQTV has gained from cable in that it is on the tv

line to Estherville. TV Signal made its appeal on the basis that "even if you don't want it for yourself, do your neighbor a favor and let Cable come in." It also noted that 900 communities are serviced by cable.

The franchise applicant not only bought newspaper space but also commercial time on the two local radio stations and even on KQTV. Ironically the station made money on its fight for survival. In addition to spots, it sold its opponent a 30-minute period for a special pitch. This was answered in another 30-minute special telecast paid for by an association of tv repairmen whose livelihood was being threatened by the cable.

KQTV got into it by buying newspaper space and radio time to argue its case, and station prexy Ed Green delivered editorials twice a day explaining how cable could mean the demise of KQTV. As he expressed it to VARIETY, Madison Ave. would have construed the

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# FOREIGN SALES: \$43,500,000

## Off-Network O'seas Potential

Current potential foreign gross on off-network vidfilm properties today rivals the gross that can be earned domestically. Domestic gross on off-network properties ranges from \$10,000 to \$20,000 per episode on a 52-week basis. Range cited refers to fairly good off-network properties.

Potential in foreign now is about \$25,000 per episode, with very few shows hitting the \$25,000 mark. The few top shows, though, do gain wide circulation abroad and the difference between the domestic and foreign gross for half-hour vidfilm properties is becoming narrower, indeed. Depressed syndie biz domestically is, of course, another factor.

## McCarthy In Beef to British Over Protective Quota Stance on Telepix

London, Nov. 22. The inconsistent posture of the British as the second largest exporters of video programs in the world in maintaining an 86% British quota on the commercial network and even higher protection on BBC-TV was the subject of a beef made last week to Board of Trade president, Frank J. Erroll by John G. McCarthy, head of the Television Program Export Association. It was the latter's first meeting with the minister since his recent appointment to the BOT.

McCarthy emphasized to Erroll that there was nothing elsewhere in the world resembling the attitude of the British protective quota under which American distributors had to compete for a screen time of an hour a day with the rest of the world. He underlined the situation by explaining that this placed the buyers in a supreme position, whereby they were virtually operating a buyers' cartel. A serious adjunct to the British restriction was the effect on other markets where American programs could also be restricted.

Though the minister indicated that nothing could be done until the Pilkington report was published and legislation was introduced into Parliament he did imply that McCarthy's arguments provided food for reflection.

As a strong advocate of two-way traffic between Britain and the United States, McCarthy recalls the days when British motion picture producers complained their product in the United States, but nowadays British films had made the grade, were widely accepted and were earning substantial amounts. On television he asserted that Britain had taken more in actual money out of the U.S. market than American producers had put out of the British market. Admittedly, a sizeable chunk of the total was contributed by the library of old films, notably the Rank and Alex Korda backlog, but increasing successes had been achieved by a number of British networked series, while the BBC's "Ages of Kings" had made a substantial cultural impact on the educational network.

## ITC, Paramount Collab on 'Kozmo'

Independent Television Corp. has a deal with Paramount Pictures for the production of a new color cartoon series, titled "Kozmo-The Kid from Mars." Series of five and a half-minute segments marks Paramount's first cartoon production for tv.

Under the deal, ITC supplies financing and gains world distribution rights. Ashley-Stainer, ITC's exclusive network representatives, will be in charge of tv sales for the new cartoon series.

Paramount Pictures has a long history of successful cartooning, including "Popeye," "Casper," "The Friendly Giant," "Little Lulu," and "Betty Boop."

## U.S. Vidfilmmers Expect Lifting of Brazil Decree

Decreases of former President Quadros which would have severely restricted the import of American programs in Brazil now are no longer considered a threat, according to information reaching the U.S.

New President Goulart of Brazil isn't expected to issue countering decrees. Action by the Brazilian Congress, though, upsetting Quadros decrees is expected. Quadros decrees are due to go into effect the first of January, but enforcement isn't forecast. Brazilian Congress convenes in January for new legislation and the bill upsetting the Quadros decrees has passed the House of Representatives and is due for action in the Senate.

## TV Stations Fear Lestoil Drainoff In Network Buy

It's highly probable that every tv station in the country is a little unnerved by the report last week that Lestoil has decided to spend some coin in network tv. Lestoil for years was very close to being the biggest spot video advertiser in the country for one brand.

The original report had it that Lestoil would be spending only about \$320,000 in its initial buy on NBC-TV nighttime this coming spring, but the figure is actually more like \$500,000. More important perhaps is the fact that the new Lestoil management is considering further network buys. ABC-TV daytime reportedly being an area now under close investigation.

It's not likely, though, that the Lestoil people will spend much more than half, if that much, of an estimated \$10,500,000 annual budget in networking. Because spot gained the company its initial merchandising, the stations will still get their share, this year at least.

Daniel Hagan is the new prexy of Lestoil, and he's added other key execs to the Holyoke-based manufacturing concern that was started by Jacob Barowsky. Don Madden, a vet of Colgate, has moved over as general sales manager and Owen J. Carroll has become merchandising manager. It was Barowsky and his son who started buying spot tv time six or seven years ago and that led to Lestoil's position of onetime eminence among fluid house cleaners. Lately, Lestoil has had to buck the intensive tv campaigning of Procter & Gamble's Mr. Clean.

## Lakeside Jazz Series

"Have Jazz Will Travel," a series of 39 episodes dealing with jazz abroad, is on the 1962 distribution schedule of Lakeside Television. Pilot for the series has been completed.

Lakeside reports that "Wild Carzo," big game safari series, has been sold in N.Y., Chicago, Seattle, New Orleans, Monroe, La., and Evansville, Ind.

## BRIGHT SIDE OF SYNDICATION

By MURRAY HOROWITZ

A healthy element of stabilization has entered the foreign syndication biz, which is expected to gross a record \$43,500,000 for the year of 1961. Factor of stabilization, referred to concerns the all-year-round character of the biz, the smoothing-out of large dips and rises in the 12-month sales curve.

The sales plateau doesn't refer to future foreign prospects. That is expected to grow, as more and more countries add tv transmitting facilities and experience a greater set count.

Currents credited with making the foreign syndication biz an all-year-round sales wave rather than a seasonal one are these: (1) Most countries do not play repeats, a factor which plays havoc to the 39 plus 13 formula of the U.S.; majority of countries buy when product is needed or when product is available rather than wait for the opening of the fall season; new stations continually are going on the air. Additionally, when the world is considered the market, one half of the globe is experiencing winter when the other half is being burned by the summer sun. Seasonal dips in viewing, therefore, don't blanket the marketplace, as it does for example, the U.S. is considered the sole outlet. Foreign sales execs, incidentally, report that the sharp summer decline in viewing experienced in the U.S. isn't nearly as pronounced abroad.

Healthy state of foreign syndication is of no small consequence to syndicators. For most of the houses, it's the difference of profit or loss, of staying in biz or disaster. One optimistic forecast is that in '62, the foreign gross of vidfilms, cartoons, and features, should grow to nearly \$60,000,000. The estimated \$43,500,000 forecast for the current year is a gross comprised mainly from the sale of films made for tv. From 20 to 25% of that gross is estimated to be accounted for by the sale of features to television.

New stations going on the air during '61 include a second network in Italy, operated by RAI, opening of "country stations" in Australia; second outlet in Uruguay; second web in West Germany, additional stations in Japan and the Philippines.

Other favorable factors in the foreign field include the liberalization of ceilings paid for American product in Japan, and the reopening of the Syrian market (see separate story).

Willard Block, international sales manager for CBS Films, cited that in October his company made 58 different program sales during the month, reflecting the all-year-round nature of the biz. Experience of CBS Films is duplicated by other syndie outfits.

Another stabilizing influence is the broadening of catalogs. Syndie subsidis of CBS and NBC, for example, have the news, pubaffairs shows as well as the entertainment shows to sell. Screen Gems and others are taking on foreign product for distribution in various areas of the world. SG has entered show production in Canada with a game show.

CBS Films for the first time has taken on a Canadian show for distribution internationally, show being "QED," a half-hour panel series.

All in all, foreign biz remains the bright spot in the vidfilm syndie biz, with a growing potential.

## Syria's Vidfilm Buy

Syrian television, deprived of its supply of tv programs when Syria seceded from the United Arab Republic from which it was receiving its tv fare, has purchased a package of 19 series from CBS Films.

Representatives of the newly-organized RAS Broadcasting, Damascus, came to N.Y. to make the purchase.

## Post-'48s Meet Strong Resistance On Coast Because Prices Are Too High'

### Fremantle, Rai Purdy 'Sweet Chariot' Series

A half-hour series of spiritual and folk songs, titled "Sweet Chariot," will be produced in Canada by Fremantle of Canada and Rai Purdy Productions, Inc.

Skein, now before the cameras in the newly completed studios of CHAN-TV, Vancouver, stars Canadian singer Eleanor Collins, accompanied by a Negro choir of 16 voices. Narrator is Howard Fair, Canadian actor.

Fremantle will handle world wide distribution. Producer Rai Purdy had worked at CBS as a producer, before going to Scotland where he helped Roy Thompson to launch tv there. On his return to Canada, Purdy became director of CFTO, Toronto, and subsequently packaged programs as an independent producer.

Hollywood, Nov. 22. L.A.'s seven stations are chilling a number of post-1948 film packages, which include some of the top product made by Hollywood studios in the past decade. The stations think the packages are too high-priced, consequently are showing little interest in them, this despite the fact L.A. channels were once top buyers of such pix. Involved are packages from United Artists; Warner Bros.-7 Arts (Vol. II), MGM, Allied Artists and M. and A. Alexander.

Movies in the WB package include "East of Eden," starring James Dean; "Along the Great Divide," Kirk Douglas; "The Young at Heart," Doris Day-Frank Sinatra; "West Point Story," James Cagney. MGM product includes "The Bad and the Beautiful," "Lone Star," "Royal Wedding," "Carbine Williams" and "That Forsythe Woman." AA's package includes "Friendly Persuasion," Gary Cooper starrer.

A KJH-TV executive indicated there were negotiations for the WB package, described by other execs as the "most expensive" one being offered, with over \$20,000 per pic asked in the package deal. A survey failed to disclose any other actual interest in the packages because of the price tags.

Allen Ludlum, director of film programming for KNXT, said he was looking for post-1948s but not buying "at the moment" principally because of the prices asked. "The market is tightening, but everytime a new movie package comes out the price goes up," he remarked. KNXT has over 1,000 motion pictures in its library, but eventually "we may have to buy more," Ludlum said, unhappy at the prices sought. The channel has no place on its programming for hourlong tv films, is not much interested in half-hour telefilms either.

Another exec who complained about the post-1948 prices was George Burke, KRCA film buyer. He said the channel has been looking at the post-1948s, but said "we would have to put them in the fringe areas of our schedule," and that the prices ("The Warners-7 Art package probably comes to \$20,000-30,000 a picture") made them prohibitive.

Burke declared, too, that fewer pic were made in the post-1948 era, and that many of those are much longer, making them difficult to fit into a tv sked since many

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## H'wood Stations New Tab for Old Pix: \$4,000,000

Hollywood, Nov. 22. Hollywood tv stations will spend nearly \$4,000,000 for old pictures this year. Despite that there are many elements contributing to the total, most station managers agree that the figure "is not too far out of line." Taken into consideration must be reruns, films that were bought but not yet shown and charges against films bought last year.

"To amortize our investment," says "Stretch" Adler, KFLA manager, "we write off five runs percentage-wise and after that we're free and clear." He roughly estimated this year's investment in vintage features at \$250,000. Harry Trenner, of KJH-TV said the station's 850 features would run to around \$1,500,000. At KRCA the tab is \$1,000,000. Other estimates include KNXT \$750,000; KTTV \$350,000; KABC-TV \$500,000 and KCOP \$12,000.

In many situations licensing runs from four to seven years so that an accurate estimate could only be guessed at. Many of the oldies taken out of inventory (previously bought) for this year's showing had to be estimated on a pro-rata share of the cost. While most stations admit that the bottom of the barrel is being scraped on pre-'48s, they are hopeful that the later releases will be abundant enough to maintain past standards.

Competition for the older features with star names has touched off a few vendettas in the spirited fight for national spot advertisers. One station listed "Treasure of the Sierra Madre" and "The

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## KEYHOLE SALES IN 20 MARKETS

"Keyhole" Ziv-UA's new first-runner has scored sales in 20 markets.

Roster of deals include: Nehl Beverage, WFBM; Indianapolis; KLZ, Denver; WHAS, Louisville; WSB, Atlanta; WLW-D, Dayton; WAST, Albany; Senecadeny; KOMO, Seattle; KTKV, Phoenix; WEAR, Mobile-Pensacola; WAVY, Norfolk-Portsmouth; WCCB, Montgomery; and WCCA, Columbia, S.C.

"Everglades," another Ziv-UA first-runner, has been bought by Texas State Optical, KFDM, Beaumont; WSBT, South Bend; WIHL, Johnson City; Tenn.; KELO, Sioux Falls; WGAL, Lancaster; and KFBB, Great Falls, Mont.

## SG Nets \$341,755, Stockholders Told

Screen Gems Inc. announced at its first annual public stockholders meeting yesterday (Tues.) in New York a net income for the July-September quarter of \$341,755 or the equivalent of 13 cents a share of the 2,538,400 outstanding shares. This is compared to the \$152,545 or six cents per share for the first quarter of last year.

Approximately one-tenth of the 2,100 stockholders of this tv company which until a year ago was a wholly owned subsidiary of Columbia Pictures, attended the meeting in a tv film studio on Manhattan's far west side. Studio, now completed, houses additional facilities for Elliot, Unger & Elliot, an SG telehub subsid.

SG's international division showed a gross income of \$7,800,000 this year against \$5,000,000 for fiscal 1960. Company reported it "leads all other television distribution companies engaged in doing business abroad." As for the SG merchandising division, there has been a 10-fold growth in four years. In '58 the gross retail sales for products licensed via SG merchandising were \$4,500,000, but in 1971, gross was \$49,500,000, from which the company "realized substantial royalties."

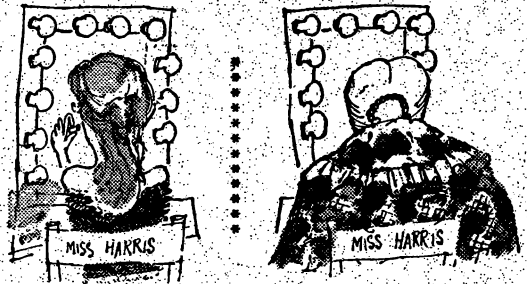
## Julie Plays the Palace

As any theatre buff knows, "Victoria Regina" is a play during which the heroine ages some 60 years. Right off the bat, you have to concede this is a lot better than a play whose audience ages 60 years.

There'll be no such premature greying among the millions watching the televersion of Laurence Housman's stage success on "Hallmark Hall of Fame" tomorrow night. In fact, we doubt if any of the viewers will look even 90 minutes older at drama's end.

For no one surpasses Hallmark (which, after all, holds all the cards) in fashioning a TV presentation in the royal manner. And nothing has been spared to make this — the first new offering of the "Hall of Fame" season — a memorable example of television theatre.

To start with, there is Miss Julie Harris in the title role. It's tempting to say that the casting of Miss Harris as the shy young lady who evolved into one of Britain's most influential monarchs is deucedly off-beat.



But the inescapable truth is that nothing is really off-beat for Julie. (This same artist — who was a luminous St. Joan in "The Lark," and a bewildered adolescent in "Member of the Wedding" — is now beguiling Broadway audiences as a French sexpot in "A Shot in the Dark.")

Her tomorrow night's journey across the years—from 18-year-old princess to 78-year-old queen—will hardly be a solo jaunt. She'll be surrounded by such puissant operatives as co-star James Donald (playing Prince Albert) and Felix Aylmer, Pamela Brown, Barry Jones, Isabel Jeans, Basil Rathbone and Inga Swenson. It is a company any actress-queen would welcome, either at home or entourage.

**NICE TO HAVE AROUND, TOO,** is a master producer-director like George Schaefer, who's directed some 40 Hallmark shows in the nine seasons he's been with the program. Schaefer's two-hour "Macbeth" on TV last November—repeated for the "Hall of Fame's" season premiere last month—won no fewer than five Emmy awards. This was five Emmys more than Shakespeare ever was able to win all by himself.

"Victoria Regina's" opening on Broadway in 1935 was not merely a triumph of acting—it's still considered by many as Helen Hayes' most brilliant achievement—but a rare accomplishment in makeup, hair-styling and costuming.

Tomorrow night's color production was quite as demanding in all these spheres. Makeup specialist Bob O'Bradovich's gifted fingers were obliged to span six decades of royal "maturing." Hair-stylist Ernie Adler designed a dozen hair styles for Miss Harris alone. And costumer Noel Taylor used nine different dummies of varying corpulence (sounds like the old Brooklyn

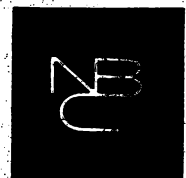
Dodgers, doesn't it?) to plan the queen's wardrobe.



Add to all this passion for verisimilitude Warren Clymer's elegant sets (the most imposing backgrounds this side of Charlton Heston) and you get a production that bids fair to emerge as one of the TV year's genuine standouts.

The 1935 stage-play, "Victoria Regina," was made up of ten scenes from author Housman's original 46 playlets about the little lady of Windsor." The Hallmark TV adaptation, by Robert Hartung, will contain quite a bit of material not included in that theatre version.

**ONE OF THE MOST WINNING** of the new scenes is the sequence wherein Barry Jones (as the Dean) expounds on the significance of the Jonah-and-the-whale narrative, and the aging queen asks whether she is supposed to take the Biblical story literally. We won't even attempt to describe the charm of this exchange in cold print, but the scene does succeed in reconfirming a couple of important truths: 1) Julie Harris is one of the most engaging actresses alive, and 2) Queen Victoria never saw "Porgy and Bess."



CROSSING THE THRESHOLD

With Alexander Scourby, narrator... Producer-Director: Robert Bendick... Musical Director: Skitch Henderson... Writer: Irve Tunkin... 90 Mins., Fri. (24), 9 p.m. BELL SYSTEM NBC-TV (film & tape) (N. W. Ayer)

The first of a three-part documentation of man's exploration into space and orbital flights... special would have been twice as good had it been half the length... Had it pre-empted itself exclusively to a thematic Soviet vs. U.S. bid for orbital conquest...

Despite its shortcomings, here was a realistic science show filled with drama... particularly in the episodes of Cosmonaut Titov's orbital flight...

MUSICALLY YOURS

With Robert Mantzke, Choralalres (36), Susan Henryson, Parkette Dancers (8), U. of Minnesota Pom Pom Girls & Cheer Leaders... Producer-Writer: Keenan Barry... 30 Mins., Thurs., 4 p.m. TWIN CITIES RCA VICTOR DEALERS

Since the completion of its tv color studio, the only one boasted by any Northwest video station and part of a \$1,500,000 expansion and improvement project... "Musically Yours" however, was its first big color production.

On Thanksgiving afternoon the locally produced show provided 30 pleasurable minutes of entertainment for black and white as well as color set-owners... Combining first-rate vocalizing and first-class along Broadway musical show lines, "Musically Yours" was built around a local 36-voice mixed singing group...

The color series also sang while another group, the eight Parkette television dancers, as la the show did their lively stepping... "Miss California" by Guy Mason, the Atlantic City beauty runner-up... "America" by Barry, who also... "Der Rosenkavalier" and as a smash finale, "Monte Carlo" by "Brave Bulls."

Host John Scott's suave delivery served him well in the difficult pronunciation of composers' names and numbers... Taped from the ballroom of Boston's Sheraton Plaza hotel...

H.M.S. PINAFORE

With Douglas Campbell, Irene Byatt, Howard Mawson, Andrew Downie, Harry Mossfield, Marion Studholme, Eric Housoe... Director: Tyrone Guthrie... 85 Mins., Fri. (24), 5:05 p.m. P. BALLANTINE WNBC-TV (tape) (William Esty)

Tyrone Guthrie's unorthodox staging of this Gilbert & Sullivan work, originally seen in New York last year at the Phoenix Theatre, has been converted into a bright tv show which will be repeated on WNBC-TV on Christmas Day...

Guthrie's conception of the operetta is considerably livelier than the standard Doyly Carte staging... Guthrie's conception of the operetta is considerably livelier than the standard Doyly Carte staging...

First half of this show was un-sold and it unreel without the intrusion of any plugs... The solid cast was headed up by Douglas Campbell and Marion Studholme...

THE WORLD OF ARTHUR FIEDLER

With Arthur Fiedler, Boston Pops... Orch. John Scott, host... Executive Producer: George Wright Briggs... Producer: Douglas Leonard... Director: Thomas Knott... 30 Mins., Tues., 8:30 p.m. BOSTON GLOBE WBZ-TV, Boston (tape) (BBDO)

Arthur Fiedler, internationally famous conductor of the Boston Pops, took 55 members of that esteemed group to present his first series of teleconcerts... Produced by WBZ-TV, out of BBDO's Boston shop for the Boston Globe...

In fact, "The World of Arthur Fiedler" went Symphony Hall one better... The outstanding live-on-tape lens of the Westinghouse outlet's four TV cameras put the viewer right in the laps of every section of the orchestra...

The 67-year-old, impeccably groomed Fiedler—drawing on his wide background—offered compositions in contrasting moods and tempos... "Rakoczy March"; Beethoven's "Scherzo"; Bolzoni's graceful "Allegretto in B Major"; the lilting waltz from Strauss' "Der Rosenkavalier"...

Host John Scott's suave delivery served him well in the difficult pronunciation of composers' names and numbers... Taped from the ballroom of Boston's Sheraton Plaza hotel...

U.S. GRANT, AN IMPROBABLE HERO

With Thomas Mitchell, narrator; Elliot Nugent... Exec Producer: Donald B. Hyatt... Director: Lyawood King... Writer: James Lee... 30 Mins., Fri., 8:30 p.m. UNION CENTRAL LIFE INSURANCE NBC-TV (film)

Producer Donald B. Hyatt, known for his technique of using a cascade of prints and pictures to recapture a period and a personality, emerged with mixed results in "U.S. Grant, An Improbable Hero."

The half-hour NBC-TV vignette, telecast Friday (24) night at 8:30, offered more of a hazy feel of Grant and his leadership in the Civil War...

There were references back and forth in time, the juxtaposition of reenacted scenes and flowing rivers, with stills... The multiplicity of art forms—all within a half-hour—was confusing to the eye.

Perhaps sectional feelings, being what they are—and the current cascade of feelings about the status of Negroes—paralyzed the thrust for a more forthright summation of the period and the man...

Thomas Mitchell narrated competently and Elliot Nugent voiced the words of Grant well. Hero.

THE SONNY FOX THANKS-GIVING PARTY

With Sonny Fox, Pat Winchell... The Amazing Randy, Paul Woodell... Producer: Mel Bally... Director: Arthur Forrest... Writer: Mel Bally... 60 Mins., Thursday, 4:30 p.m. EMEENE INDUSTRIES WNEW-TV, N.Y. (tape) (Dunay, Hirsch & Lewis)

A brightly paced and nicely designed Thanksgiving party was thrown last Thursday (23) over WNEW-TV. Hosted by Sonny Fox, daytime tv gamemaster, the show featured Paul Winchell and his dummy companions...

Aimed at the family trade, with particular emphasis on the moppet element, the party proved a well-rounded mixture of song, comedy, and games; participated in on camera by several children under the guidance of the guest performers...

Magician Randy pleased the moppets effectively and his wry humor had some adult-aimed remarks as well... His escape artist routine was of particular interest... Rounding out the bill was the tv debut of pert and pleasant singer Pat Woodell...

In all it was a solid outing, nicely constructed and carried off. Chances are that it will be a reprise for WNEW-TV for holidays to come. Kelly.

OLD-FASHIONED THANKSGIVING

With Charlton Heston, Gene Barry, Eddie Foy Jr., Richard Kiley, Bob & Ray, Dick Button, Betty Johnson, Allyn McLerie... Producer: Robert Sautdek... Director: Kirk Browning... Writer: Mike Marmar... 60 Mins., Tues., Nov. 21, 10 p.m. WESTINGHOUSE ABC-TV (live & tape) (McCann-Erickson)

It was an old-fashioned Thanksgiving, all right. Lotsa corn, plenty ham and a couple of turkeys.

For its fourth special of the season, this one live on ABC-TV except for Charlton Heston readings and Dick Button skating... Westinghouse via Robert Sautdek Assoc.'s attempted a mixture of music, dance and satirical comedy...

Host Gene Barry and vet vaudevillian Eddie Foy Jr. dueted as Currier & Ives, cardmakers with a yen for the stage... Their comedy was strained, but the quality of old song and dance routines lent fine nostalgia...

Via taped segs, Charlton Heston did three readings, an O. Henry Thanksgiving short story, Robert Frost's "November" and one from the Bible... The readings were a noble production idea...

Songs by Richard Kiley, Allyn McLerie et al. were well executed, but again the humor was strained and Bill Foster's choreography lacked freshness and dazzle... In the taped seg featuring Olympic champ Dick Button...

PORTFOLIO

With National Gallery Orch under Richard Bales... Producer: Lawrence Beckerman... Director: Clark Fangle... 60 Mins., Thurs., 10 p.m. SUSTAINING WTOP-TV (tape), Washington

Imaginative camera work and flawless technical operation made for the success of a difficult stunt in WTOP-TV's second season premier of "Portfolio"...

Program consisted of a 60-minute stretch of classical music by the National Gallery Orchestra broken only by announcements of the compositions by conductor Richard Bales...

Highlight was the final segment in which the orchestra played the "American Index" composed by Bales... Consisting of classical arrangements of American folk tunes...

A LOOK AT AMERICA

(It Can Happen Here) Producer-Writer: Bob Young... Director: Bill Mackenzie... 30 Min., Sun., 7 p.m. WTTG-TV, Washington, D.C.

WTTG-TV's "A Look at America" is designed to show Washington—Federal Communications Commission and Congress especially—what local stations around the country are doing in the public service documentary field...

HOME FOR THE HOLIDAYS

With Gordon MacRae, Patrice Munsel, Carol Haney, Al Hirt, The Brothers Four, Harry Soknick, Orch & Chorus... Producer: Roger Gimbel... Director: Sid Smith... Writers: Sydney Zelinka, Ervin Drake, Bill Gammie... 60 Mins., Thurs. (23), 5:30 p.m. MOHAWK CARPET MILLS NBC-TV, from N.Y. (color, tape) (Maxon)

"Home For The Holiday" was a typical Thanksgiving special. It rounded up a solid roster of performers and some fine music and wrapped them up in a standardized package...

As host and main performer, Gordon MacRae delivered the intros in an ingratiating style and rendered a brace of numbers with his authoritative pipes... He was given an excellent assist by Patrice Munsel, a lammeister from the operatic ranks...

On hand also were Carol Haney for nifty hoofing interludes and some vocalizing with the rest of the cast on a couple of clever tunes... "Put It There, Pal" Al Hirt, the bearded Dixielander who's been getting heavy tv exposure this season...

ONE FOR THE ROAD

With Jack Huston, Judge G. T. Barbeau, Garnett Hall, John Cochran, others... Producer-Writer: Carl Ruble... Director: Al DeRusha... 30 Mins., Fri., 9 p.m. WTCN-TV, Minneapolis (tape)

Drunken driving, of course, deeply concerns practically everybody. Accordingly, and with this undoubtedly in mind, the local Life-Time non-network WTCN-TV's news and public affairs department smartly produced and presented this one-time documentary...

The documentary engrossingly depicted the instance of an auto accident caused by an intoxicated driver and provided an authoritative discussion of how to deal with this problem...

Final conclusion was that auto driving today is a full time job and that you should not drive if you're having a night out entailing liquor consumption...

Before the conclusion was reached, however, the documentary went into all phases of the driver who smashed into three cars and denied that he was intoxicated...

There was also the taking of witnesses' testimony, scenes of police headquarter's switchboard with conversations that ensued after a traffic accident and opinions on how to handle the drunken driver problem...

The station merits credit as also do producer-scripter Ruble, director De Rusha and cameraman Robert Spabini. Rees.

## Why WBNS-TV bought Seven Arts' Volumes 1 and 2

Says John Haldi:

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John Haldi, Program Director,  
WBNS-TV, Columbus, Ohio

Seven Arts' "Films of the 50's"  
Money makers of the 60's



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For list of TV stations programming Warner Bros. "Films of the 50's" see Third Cover SRDS (Spot TV Rates and Data)

Foreign TV Reviews

HERE'S HARRY

With Harry Worth, Deryck Guyler, Harold Goodwin, Colin Douglas, Reginald Marsh, Vi Stevens, Edwin Apps, Fred Ferris, Gwendolyn Watts, Malcolm Gerard. Producer: John Ammonds. Writers: Vince Powell, Harry Driver, Frank Roscoe. 30 Mins., Tues., 8 p.m. NBC-TV, from Manchester.

Up for a fourth time, Harry Worth's comedy skein maintained its homely appeal, sticking to its familiar format. Worth trades on a bumbling personality, that always seizes on the wrong end of the stick. This initializer involved him in a brouhaha over attending a dance. He had a ticket for a library book that taught him to waltz, a ticket for a suit that had been sent for cleaning, a bus-ticket, and an entry ticket for the dance. Each got lost at the inappropriate moment, and this led to such farcical capers as searching through a sackful of bus tickets at the depot, emptying the pockets of the wrong suit, and generally behaving as if all Worth's encounters were with congenial idiots, instead of the other way round.

Although inclined to be too dry and deliberate, Worth was fine and scored a good rate. The script was agile and neatly deployed the kind of non sequitur that misinterprets the last remark without regard for what went before. These support was first-rate, with Deryck Guyler, Harold Goodwin, and Colin Douglas providing adequate fun-fodder. John Ammonds produced with aplomb, and the series looked good for this run, but might call without a rethink for future comebacks. Oita.

THE SEVEN FACES OF JIM

With Jimmy Edwards, Alfred Marks, June Whitfield, Victor Silvester, Marianne Stone, Diane Elliot. Producer: James Gilbert. Writers: Frank Muir, Denis Norden. 30 Mins., Thurs., 8 p.m. BBC-TV, from London.

For most of his tv career, much-moustached comic Jimmy Edwards has been embedded in the character of a shady schoolmaster. This skein attempts to unearth further facets of his talent by setting him in self-contained tales illustrating a single characteristic. The opener was thus planned to display the "Face of Devotion."

Edwards played a garage-owner, more concerned with an engine's innards than satisfying his wife (June Whitfield). She, yearning for romance, was captivated by a ballroom dancer (Alfred Marks) who made her his tepping partner. But Edwards regained her by trying to fake an auto accident for his rival, but bringing the car down on his own foot through a faulty jack. Such fearless devotion won back the spouse.

Scripters Muir and Norden, long associated with Edwards, devised an astute framework for him, allowing gentle parody of melodramatic situations and subduing his normal overplus of bombast. The result was a little short of yocks, but it had a certain charm, and originality, and the series promised well on this showing.

June Whitfield partnered ably, expressing a nice vein of romantic gush, and Alfred Marks scored as the conceited twirler. Victor Silvester, local maestro of the slow-quick-slow, guested—and this was a gimmick that somewhat misfired. James Gilbert's production was fluent, and well judged for this mixture of satire and straightforward farce. Oita.

CONDOMINIO

With Tito Junco, Antonio de Hud, Adriana Roel, Patricia Conde, Emilio Brillas, German Robles, Graciela Najera. Producer: Victor Pezet. Writer: Manolo Calvo. 30 Mins., Tues. 7:30 p.m.

This episode of what is known here as a "Telenovela," but known in the States as "Soap Opera," was entitled "Padre e Hijo" (Father and Son) and had to do with a father telling his son what a harrowing experience he had in Apartment 301 in the Condominio, a building where you buy your apartment instead of rent it. Each

week the episode takes place in a different apartment.

The plot for "Padre e Hijo" was paper-thin and somewhat silly. The father, Tito Junco, went to the apartment of a friend, Adriana Roel, who had a sister, Patricia Condo, who was a little crazy and who told the father not to accept a drink from his hostess because she, the hostess, had an Arsenic and Old Lace complex and the drink would be poisoned. She described in detail how the husband of her sister had gone, all of which proved to be untrue. This went on and on until the father refused everything to eat or drink. All in all, it was a nerve-racking experience that went nowhere.

Although the performers went through their paces as well as could be expected with such a script, they were so confined within the small work space that they seemed to be stepping over each other all during the show. The set was too sparsely furnished and decorated to be anything else, but a badly done set and was completely unbelievable. The clothes worn by the women could have been more tastefully selected.

The program was so cut up with commercials that it was difficult to not lose the story. The script was prepared by the copy department of the producing agency and they might do well to look for free lance writers, which no doubt would be more expensive, but would pay off with better material.

There is a trend here to produce "soapers" as spot carriers rather than one-sponsor programs since more revenue can be realized in this way. It doesn't do the show any good, however, especially when the story-line is no stronger than this one. Marg.

TELEGIORNALE

With Tito Stagno. Director: Enzo Biagi. 30 Mins., daily 10 p.m. RAI-TV from Rome.

RAI-TV has given its nightly Second Program newscast a completely different approach from that followed by the two news shows on the first or "National Program."

While show still needs work, the basic elements indicate that the formula, if tightened a bit, could prove an apt switch from the pattern set by the veteran type of newscast still in force on the other RAI-TV outlet (at staggered hours). Difference are that most of the "Second" newscast is spoken and illustrated comment by a single speaker, Tito Stagno, assisted by direct remote links with other European capitals. The personal touch currently being developed by newscaster Stagno (who is rapidly gaining needed experience and savoir-faire) could also prove an appropriate variation from more cut-and-dried approach of "National," net newscasts.

Formula also permits a wrap-up and comment facet of the current events picture which the other casts, with their need to fit all possible hard news into the half-hour segment, lack. Hawk.

YATE DEL PRADO

With Panseco, Veronica Loyo, Lucila de Cordoba, Pedro de Aguilon, Gonzalo Cervera Ordo. Producer: Rafael Mateu. Director: Guillermo Munez Caceres. 30 Mins., Tues. 8:30 p.m. DEL PRADO CIGARETS Channel 2, Mexico City. (D'Arcy)

This is a consistently good variety show that has been on the air for approximately two years. Panseco is the key figure around whom the show revolves. He has been a favorite comedian on radio here for 25 years and after two previously sad tries at tv, he has come up with a winner.

Each show opens aboard the Del Prado Yacht with effective rear view projection of the sea. The sets are all excellent and from the yacht springboard the show can go in almost any direction for a situation, this particular show going to a safari in darkest Africa.

Veronica Loyo, talented and beautiful, was a fine ballad singer with typical Mexican Ranchero songs. Lucila de Cordoba, comedienne sidekick for Panseco, was absurdly made up with pig-tails which stuck straight out on each side of her head. Although her

Turkey Day Strutting On NBC-TV, CBS-TV Too Much of a Good Thing

The American stomach is not the only thing that tends to be bloated on Thanksgiving Day. The value and importance to television of Thanksgiving Day parades, helium-filled balloons apart, also tend to be bloated.

One'd think that the way NBC-TV and CBS-TV enter upon this annual pumpkin rivalry, that Macy's, Gimbel's and Hudson department stores know as much about show business as the network's that give 'em airtime. No doubt about these parades having some value, but not 90-minutes worth.

That, essentially, is the amount of time each of the networks devoted last Thursday (23rd) morning to covering these "star-studded," float-laden, balloon-filled treks up—or down—Mainstreet, U.S.A. Limiting the value of a televised parade, despite the talent of the cameramen (and they weren't always talented on Thursday), is that giant balloons, big names and long lines seem dwarfish in a 21-inch frame. Events also tend to become repetitive. After all, how many championship highschool bands can you look at on video before they all begin to sound alike?

NBC covered the Macy's parade in New York. It was the best of the three parades covered last week (CBS picked up part of the Macy event—as "news coverage") and parts of the Gimbel's parade in Philly and the J. L. Hudson street walkathon in Detroit.) But if NBC-TV benefitted from the worth of a better parade, CBS-TV benefitted from better handling of the parades it covered.

The CBS-TV crew, headed by Robert Trout (N.Y.), Harry Reasoner (Detroit) and Doug Edwards (Philly) and Captain Kangaroo (he was ubiquitous), stated their observations simply and with generally more lucidness than the NBC team. Maybe; on the other hand, kids preferred the effervescence of Ed Herlihy, who, adorned in a tam o'shanter, did the main narrative for NBC-TV. He was aided by Landsay Nelson of the NBC sports staff.

It was easy to see how intense the competition was between the two networks. NBC-TV decided that in order to get the jump on CBS-TV it'd have to start earlier. But since Macy's parade didn't start 'til 10:30 a.m., NBC-TV whipped up a street circus and got off the starting line at 10 a.m., and throughout the circus offered plugs for the forthcoming parade (as it all came out on the local Arbitrons it was a shoo-in for NBC with a whopping 32.3 average against CBS' 8.9 and ABC's 3.1).

This circus was fine—horses, dogs, fantastic risley work and the like, are invariably entertaining. But Buster Crabbe was one ringmaster who should stick to swimming or stunts in a Hollywoodized foreign legion. Repetitive and unconvincing at enthusiasm, Crabbe wasn't given any support by NBC technicians who managed to help him fluff nearly every cue.

The promotional flavor injected by the sponsoring stores and by the rival networks (each with his own axe to grind) was eminently evident between 10:30 and noon. It sometimes appears that if it weren't for department stores, there'd never be a Thanksgiving or Christmas. Or maybe, without a Thanksgiving or Christmas, there'd be no department stores. Ar.

makeup was absurd she was able to overcome it without being ridiculous. The other members of the cast, as well as the guests, were all able performers who showed the result of experience and sufficient rehearsal, the latter being scarce in Mexican television.

One of the funniest bits in the show was the William Tell idea where Panseco was showing off his marksmanship by shooting an apple off the head of Miss de Cordoba—using a mirror yet and shooting over his shoulder. Naturally, he didn't hit the apple, but very neatly shot off one of her pig-tails.

The guests were a 14-man instrumental and choral group who were excellent. Marg.

Tele Follow-Up Comment

CBS Reports

Another compelling, rewarding footnote to history was inscribed into the "CBS Reports" archives on Thanksgiving night (23) when the Fred Friendly-produced hour entry presented the second of the three Walter Cronkite interviews with ex-President Eisenhower. It was 60 minutes of enlightening conversation, the viewer treated to a penetrating insight into the man.

Casual and relaxed, betraying a warmth of personality, taking the Cronkite q & a stance in stride and quick to grasp the subtleties and the overtones of the "now-it-can-be-told" conversational byplay, Eisenhower was seldom seen or heard to better advantage—handling himself with a lucidity that surpassed some of his pronouncements as Chief Executive.

Taking his cue from an equally alert Cronkite, who revealed himself throughout as an astute, knowledgeable and probing interviewer capable of cutting through banalities and trivia, Ike responded in kind as he touched on the more vital issues of domestic and international concern with selling commentaries that made page one headlines.

These revolved around the special powers given to a President in times of emergency, the Lebanon crisis, the U-2 incident, the spirit of Geneva, the Suez crisis, the Hungarian revolt, the U.S. extremists and super-patriots; Laos, the Red China bid for admission to the UN, the mental apparatus of Khrushchev, Quemoy and Matsuo.

The former President talked candidly, with honesty and conviction, giving the viewer a new respect for the man and the statesman. Rose.

Du Pont Show of the Week

William Nichols put together an interesting jam session for the "Du Pont Show of the Week" on NBC-TV Sunday (26). It was an hour-long romp labeled "Chicago and All That Jazz" that was at its best when it stuck to the beat and its worst when it tried to explain it.

As producer-writer, Nichols is to be credited for the blending of vintage film clips with live performances but he's also to be faulted for the cliché exposition of jazz and where it came from, what it did, etc. Garry Moore had the difficult chore of keeping the patter lively.

There was plenty of life to the music, though. The "Chicago style" is hot and exciting. And with such belters as Blossom Seeley, Lil Armstrong and Mae Barnes on hand, the vocal department was well handled. On the instrumental level, there was plenty of action, too. Helping to blow up a storm were Eddie Condon, Gene Krupa, Jack Teagarden, Meade Lux Lewis, Pee Russell, Red Allon, Bob Haggart and Joe Sullivan, among others.

Probably offering the most kicks for the jazzophiles were the film clips. The shots of Bessie Smith singing "St. Louis Blues" culled from a 1929 film, Bix Beiderbecke as "the young man with a horn" in the Jean Goldkette band in 1927, and Louis Armstrong singing in a pic made in the early 1930s were true mementos of the good old days. Gros.

David Brinkley's Journal

David Brinkley holds the view that rock 'n' roll is dying in the U.S. Although the disk companies' current crop of pop releases doesn't yet substantiate his premise, it didn't hamper his excursion into the r'n'r field abroad.

There he found carbons of the rocking 'kids who made it big here. In France there was Johnny Hallyday and in England there was Billy Fury. Both are cut from the Elvis pattern and both stir up the fans (mostly femme teeners) to shrieking approval. The rock apparently has the same emotional effect on juves all over the world. The camera shots on both sides of the channel were excellent.

In an offbeat segue from r'n'r, Brinkley went to Princeton, N.J., to examine the RCA-developed music-synthesizer, a machine that can electronically reproduce the sounds of an orchestra. It was an interest-

ing looksee into audio's future. For the closing segment, Brinkley investigated the slum problem in New York with a hard hitting attack on the slum landlords and the laws that make slum buildings a hot profit-making item. This was a solid piece of tv journalism with a point of view. Gros.

Ernie Kovacs

Ernie Kovacs, on his ABC-TV series, has been trying for some time to advance the frontiers of humor. He has taken on assignments would be regarded as impossible to achieve by orthodox experts; but each succeeding show seems to further the peculiar and unique Kovacs concepts.

On the Friday (24) exploration; Kovacs went into the apogee of his orbit with an excursion into wordless comedy, which is slightly different than pantomime. All things considered highly interesting show. Kovacs proved articulate without words, and he achieved some strong comedy points. Naturally, he handicapped himself, by adhering to so stringent a format. Some of the bits he assayed might have been better expressed with added verbiage.

Kovacs' modus operandi on this outing was through the character of Eugene who drew objects on black walls that became the real thing. Sometimes these were clever without being particularly funny, but again, it must be pointed out. Kovacs has elected to work in this particularly difficult medium. In another session, he thumbed through library books, "War and Peace" for example, becomes a rumble of battle noises, and finally a dove came flying out of the book. "Camille was a succession of femme coughing. It was clever and imaginative, but the humor which is so sharply alive in the innermost recesses of the Kovacs mind is sometimes difficult to bring out in full force for mass consumption. Lose.

PM East-West

East Coast portion of this nightly Westinghouse production last Friday (24) gathered together some of Gotham's notable femme loners in a discussion seg called "Bachelor Girls—Why Women Stay Single." For viewers, it was a fascinating hour of bulbous ego and hostility. For the girls, it was a good start toward group therapy.

Grand dame of the town's bachelor girls, Ella Maxwell, had the opening shot at mankind in an exclusive interview with host Mike Wallace. She revealed her myopia as regards the American male when she described him as a guy who plays squash all day and dresses for dinner. She also allowed as how she was the Regina of the Peppermint Lounge and the Twist set. But videolanders, of course, know her as the Bromo Seltzer Lady.

Miss Maxwell apparently has enough mileage to take her relations with the opposite sex with a modicum of sanity. But rancor busted out all over in the panel that included Phyllis Rosewater, author, "The Single Women"; Rona Jaffe, author of "The Best of Everything"; comedienne Barbara Gilbert; show regular Joyce Davidson (a divorcee); and Wallace and psychologist Murray Banks (who must feel like a man with a long row to hoe).

It rapidly turned into a free-for-all with the girls vocally climbing all over each other in their anxiety to have an American man "Let me get in," screamed Miss Rosewater at one point.

Miss Davidson said she was tired of the one-half men with the two-way umbilical cord attached to nummy, living or dead, and girl friend; from whom they wanted mothering. Miss Jaffe summed up marriage as "acquiring the rent in another manner." Miss Rosewater said the more education a woman had the less chance she had of getting married. "Mar marries downward; statistically, I can prove it."

Miss Gilbert roused unheard applause from beside males when she said, "I've never been to Europe and I've never written a book, but I've made quite a few men happy."

"I understand why you're all single," said Wallace. Bill.



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| • WCCA-TV Columbia, S. C.    | • WTOK-TV Meridian, Miss.  |
| • WLW-D Dayton, O.           | • KTVK-TV Phoenix, Ariz.   |
| • KLZ-TV Denver, Colo.       | • WAVY-TV Norfolk, Va.     |
| • WFBM-TV Indianapolis, Ind. | • KOMO-TV Seattle, Wash.   |

... and others.

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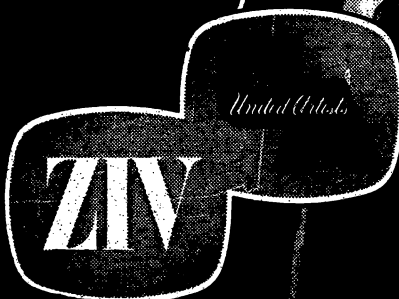
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# VARIETY-ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular markets. This week five different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting competitive programming in the particular slot, etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media

buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every tv market in the U. S.

(\*) ARB's September 1961 survey covered a multi-week period. Syndicated shows sharing one of the weeks with an alternating or special program are listed, with the multi-week rating of all programs in the time period given.

## LOS ANGELES

STATIONS: KNXT, KRCA, KTLA, KABC, KHJ, KTTV, KCOP. \*SURVEY DATES: SEPTEMBER 8-28, 1961.

TOP TEN NETWORK SHOWS			TOP SYNDICATED PROGRAMS				TOP COMPETITION						
RK.	PROGRAM-DAY-TIME	STA.	RK.	PROGRAM-DAY-TIME	STA.	DISTR.	RK.	PROGRAM	STA.	RK.	PROGRAM	STA.	AV. RTG.
1.	Perry Mason (Sat. 7:30-8:30)	KNXT	1.	Lock-Up (Sat. 7:00)	KNXT	Ziv-UA	15	36	Fight of Week	KABC	13		
2.	Real McCoys (Thurs. 8:30-9:00)	KABC	2.	Best of Post (Tues. 7:00)	KRCA	ITC	12	28	Huckleberry Hound	KTTV	11		
3.	Donna Reed (Thurs. 8:00-8:30)	KABC	3.	Death Valley Days (Wed. 7:00)	KRCA	U.S. Borax	11	26	Third Man	KNXT	6		
4.	Have Gun, Will Travel (Sat. 9:30-10)	KNXT							Beat Odds	KTLH	6		
4.	Gunsmoke (Sat. 10:00-10:30)	KNXT	3.	Huckleberry Hound (Tues. 7:00)	KTTV	Screen Gems	11	26	Dial M	KABC	6		
5.	Flintstones (Fri. 8:30-9:00)	KABC	4.	Yogi Bear (Thurs. 7:00)	KTTV	Screen Gems	11	24	Heck & Jeck	KTTV	6		
5.	Lawrence Welk (Sat. 6:00-7:00)	KABC							Best of Post	KRCA	6		
5.	Wagon Train (Wed. 7:30-8:30)	KRCA							Holiday	KCOP	6		
6.	My Three Sons (Thurs. 9:00-9:30)	KABC	4.	Play of Week (Thurs. 8:00)	KCOP	NTA	10	17	Donna Reed	KABC	6		
7.	Project 20: White Paper: D. Powell (Tues. 9:00-10:00)	KRCA							Real McCoys	KABC	6		
			5.	Manhunt (Mon. 7:00)	KRCA	Screen Gems	9	20	My Three Sons	KABC	25		
			6.	Jeff's Collie (Thurs. 7:30)	KTLA	ITC	8	14	Untouchables	KABC	19		
			7.	Quick Draw (Mon. 7:00)	KTTV	Screen Gems	7	15	Quick Draw	KTTV	7		
			7.	Rescue 8 (Tues. 7:30)	KTTV	Screen Gems	7	13	Guestward; Ozzie	KABC	17		
									Mantunt	KRCA	9		
									Laramie	KRCA	19		

## ST. LOUIS

STATIONS: KTVI, KMOX, KSD, KPLR. \*SURVEY DATES: SEPTEMBER 8-28, 1961.

1.	What's My Line (Sun. 9:30-10:00)	KMOX	37	1.	Two Faces West; Mitch (Thurs. 9:30)	KSD	Screen Gems	29	56	Silent's Please; Kovaks	KTVI	12
2.	Groucho Marx; Mitch (Thurs. 9-9:30)	KSD	30	2.	Sea Hunt (Fri. 10:00)	KTVI	Ziv-UA	16	34	News; Weather	KMOX	18
3.	Gunsmoke (Sat. 9:00-10:00)	KMOX	28	3.	M Squad; Baseball (Fri. 8:30)	KPLR	MCA	12	27	Movie; Baseball	KPLR	10
3.	Joey Bishop; Price Is Right (Wed. 7:30-8:00)	KSD	28	3.	Phil Silvers (Tues. 6:30)	KMOX	CBS Film	12	34	77 Sunset Strip	KTVI	19
3.	My Three Sons (Thurs. 8:00-8:30)	KTVI	28	4.	Death Valley; Movie (Sat. 9:30)	KSD	U.S. Borax	11	21	Laramie	KSD	11
4.	Lawrence Welk (Sat. 8:00-9:00)	KTVI	27	5.	Brothers Brannigan (Mon. 10:00)	KTVI	CBS Film	10	22	Gunsmoke	KMOX	23
4.	Real McCoys (Thurs. 7:30-8:00)	KTVI	27	5.	Popeye (Sat. 11:30)	KMOX	UAA King	10	83	News; Weather	KMOX	29
5.	Bonanza (Sun. 8:00-9:00)	KSD	25						Jack Paar	KSD	15	
5.	Candid Camera (Sun. 9:00-9:30)	KMOX	25	6.	Panic (Thurs. 10:00)	KTVI	Screen Gems	8	19	Age of Comedy	KTVI	1
5.	Have Gun, Will Travel (Sat. 8:30-9)	KMOX	25	7.	Lock-Up (Wed. 9:30)	KSD	Ziv-UA	7	13	St. Louis Hop	KSD	2
5.	Playhouse 90 (Tues. 8:30-10:00)	KMOX	25	7.	Third Man (Wed. 10:00)	KTVI	NTA	7	16	Baseball; Almanac	KPLR	4
5.	Untouchables (Thurs. 8:30-9:30)	KTVI	25	7.	Tombstone Territory; Medic (Tues. 10:00)	KTVI	Ziv-UA; NBC Films	7	17	News; Weather	KSD	18
									Jack Paar	KSD	17	
									News; Weather	KMOX	28	
									Jack Paar	KSD	18	

## SEATTLE-TACOMA

STATIONS: KOMO, KING, KIRO, KINT, KTVW. \*SURVEY DATES: SEPTEMBER 8-28, 1961.

1.	Real McCoys (Thurs. 8:30-9:00)	KOMO	42	1.	Death Valley Days (Wed. 7:00)	KING	U.S. Borax	23	55	Baseball; Local Show	KOMO	10
2.	Donna Reed (Thurs. 8:00-8:30)	KOMO	38	1.	Huckleberry Hound (Thurs. 6:00)	KING	Screen Gems	23	53	Dateline; ABC News	KOMO	14
3.	My Three Sons (Thurs. 9:00-9:30)	KOMO	37	2.	Two Faces West; Pageant (Sat. 10:30)	KIRO	Screen Gems	22	43	Roaring 20's	KOMO	14
4.	Wagon Train (Wed. 7:30-8:30)	KING	34	2.	Sea Hunt (Mon. 7:00)	KING	Ziv-UA	21	54	Highlights; Brannigan	KOMO	8
5.	Flintstones (Fri. 8:30-9:00)	KOMO	32	4.	Manhunt (Tues. 7:00)	KING	Screen Gems	20	51	Pioneers	KIRO	10
5.	77 Sunset Strip (Fri. 9:00-10:00)	KOMO	32	5.	Lock-Up (Thurs. 7:00)	KING	Ziv-UA	18	38	Expedition: Bold	KOMO	25
6.	Gunsmoke; Pageant (Sat. 10:00-10:30)	KIRO	30	5.	Quick Draw (Wed. 6:00)	KING	Screen Gems	18	43	Dateline; ABC News	KOMO	17
7.	Guestward Ho; Ozzie & Harriet (Thurs. 7:30-8:00)	KOMO	29	5.	Yogi Bear (Mon. 6:00)	KING	Screen Gems	18	44	Dateline; ABC News	KOMO	15
8.	Joey Bishop; The Price Is Right (Wed. 8:30-9:00)	KING	28	6.	Best of Post; International (Fri. 8:00-8:30)	KING	ITC	17	36	Rawhide	KIRO	15
8.	Leave It To Beaver (Sat. 8:30-9:00)	KOMO	28	6.	Mr. Magoo (Fri. 8:00)	KING	TV Pers. Inc.	17	47	Dateline; ABC News	KOMO	13

## MINNEAPOLIS-ST. PAUL

STATIONS: WCCO, KSTP, KMSP, WTCN. \*SURVEY DATES: SEPTEMBER 8-28, 1961.

1.	Gunsmoke (Sat. 9:00-9:30)	WCCO	29	1.	Death Valley (Sat. 9:30)	WCCO	U.S. Borax	27	47	Sat. Nite Movie	KSTP	14
2.	What's My Line (Sun. 9:30-10:00)	WCCO	26	2.	Manhunt; Mitch (Thurs. 9:30)	KSTP	Screen Gems	25	54	Lawrence Welk	KMSP	14
3.	Candid Camera (Sun. 9:30-10:00)	WCCO	24						CBS Reports	WCCO	7	
3.	My Three Sons (Thurs. 8:00-8:30)	KMSP	24						News	WTCN	8	
3.	Real McCoys (Thurs. 7:30-8:00)	KMSP	24	3.	Huckleberry Hound (Tues. 6:30)	WCCO	Screen Gems	14	37	Silent's Please; Kovaks	KMSP	7
4.	Have Gun, Will Travel (Sat. 8:30-9)	WCCO	23	4.	Lock-Up (Wed. 9:30)	KSTP	Ziv-UA	12	22	Laramie	KSTP	13
5.	Flintstones (Fri. 7:30-8:00)	KMSP	22	5.	Quick Draw (Wed. 6:00)	WCCO	Screen Gems	11	48	Naked City	KMSP	20
5.	I've Got A Secret (Wed. 8:30-9:00)	WCCO	22	6.	Dang Robin; Thriller (Mon. 9:30)	KSTP	Ziv-UA	10	28	Superman	WTCN	17
6.	Wagon Train (Wed. 6:30-7:30)	KSTP	21	6.	M Squad (Mon.-Fri. 10:00)	WTCN	MCA	10	24	Brenner; Sect.	WCCO	18
7.	Dobie Gillis (Tues. 7:30-8:00)	WCCO	20	6.	Trackdown (Sun. 9:30)	KMSP	CBS Films	10	19	Today's Headlines	KSTP	18
7.	Donna Reed (Thurs. 7:00-7:30)	KMSP	20	7.	Divorce Court (Wed. 6:30)	WCCO	Storer Prog.	9	21	My Line	WCCO	26
				7.	Sea Hunt (Tues. 9:00)	WTCN	Ziv-UA	9	20	Wagon Train	KSTP	21
				8.	Phil Silvers (Mon. 9:00)	WTCN	CBS Films	8	16	Playhouse 90	WCCO	16
									Adv. In Paradise	KMSP	17	

## CINCINNATI

STATIONS: WLWT, WCPO, WKRC. \*SURVEY DATES: SEPTEMBER 8-28, 1961.

1.	My Three Sons (Thurs. 9:00-9:30)	WKRC	40	1.	Fascinating World (True Adv.) (Wed. 7:00)	WLWT	Teledynamics Inc.	22	63	Brothers Brannigan	WKRC	7
2.	Real McCoys (Thurs. 8:30-9:00)	WKRC	39	2.	Best of Post; Mitch (Thurs. 10:30)	WLWT	ITC	18	44	Sea Hunt	WCPO	13
3.	Gunsmoke (Sat. 10:00-10:30)	WCPO	37	3.	Shannon; Guestward Ho (Thurs. 7:30)	WKRC	Screen Gems	16	39	Cim. City	WCPO	15
4.	Have Gun, Will Travel (Sat. 9:30-10)	WCPO	33	4.	Chamorro City (Thurs. 7:30)	WCPO	MCA	15	48	Guest; Ho; Shannon	WKRC	16
5.	Donna Reed (Thurs. 8:00-8:30)	WKRC	31	5.	Sea Hunt (Thurs. 10:30)	WCPO	Ziv-UA	13	32	Donna Reed	WKRC	31
6.	Wagon Train (Wed. 7:30-8:30)	WLWT	30	6.	Blue Angel; Sat. Nite Movie (Sat. 10:30)	WLWT	NBC Films	12	24	Best Post; Mitch	WLWT	18
6.	Joey Bishop; Price Is Right (Wed. 8:30-9:00)	WLWT	30	7.	Jim Backus (Thurs. 7:00)	WLWT	NBC Films	11	38	Gunsmoke	WCPO	25
7.	Surfside 6 (Mon. 8:30-9:30)	WKRC	29	8.	Jeff's Collie; Phil Silvers (Mon. 7:00)	WLWT	ITC	10	45	News; Sports	WCPO	11
7.	Flintstones (Fri. 8:30-9:00)	WKRC	29	8.	Vikings; Mr. Magoo (Wed. 6:30)	WCPO	Ziv-UA	10	38	News; Sports	WCPO	6
7.	77 Sun-set Strip (Fri. 9:00-10:00)	WKRC	29	9.	Quick Draw (Tues. 6:30)	WCPO	Screen Gems	9	33	News; Weather	WLWT	13
				9.	Huckleberry Hound (Thurs. 6:30)	WCPO	Screen Gems	9	35	Huntley-Brinkley	WLWT	19
									Huntley-Brinkley	WLWT	19	

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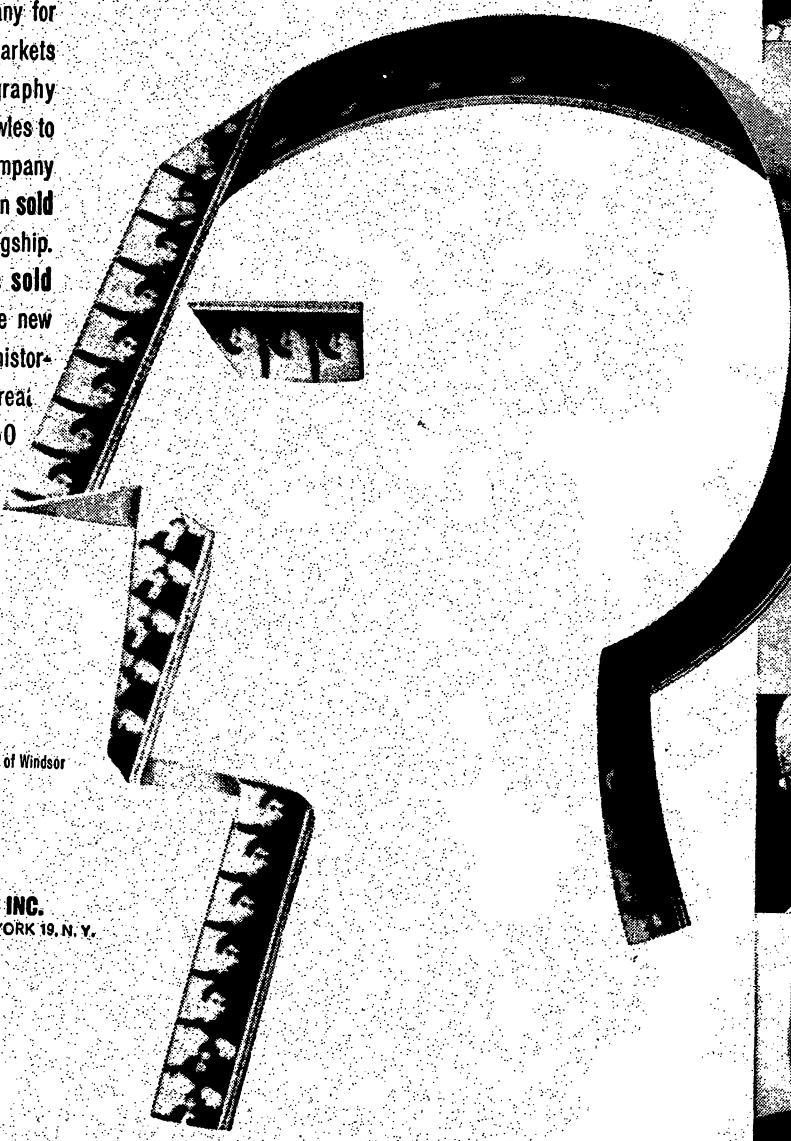
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**WUHF**

Continued from page 34

hopes during the UHF experiment in N. Y., to air other repeats. (Station has a limited program budget.) The American Federation of Television & Radio Artists has not yet ruled whether to permit the appearance of the teachers it represents on programs that will be repeated gratis on a second channel. On the other hand, AFTRA would like to do a 60-minute one-shot out of its own funds for WUHF. Use, of course, AFTRA would depend on what other plans the WUHF management (station is run by N.Y.C.'s Municipal Broadcasting System) has for use of performers.

The union—and evidently WPIX, to permit simulcasting on WUHF, which means that the experiments can pick certain programs as they are appearing on one of the V's in N. Y. This alone is not satisfactory to WUHF, which fees that programs, like "Sunrise Semester" in the early hours, cannot be seen by all potential UHF viewers and, consequently, the station would like to repeat such programs, perhaps in the afternoon or evening.

**Minow at the Switch**

Washington, Nov. 28. Chairman Newton Minow will pull the switch tomorrow (Wed.) formally launching FCC's \$2,000,000 UHF experiment in New York City.

Minow's move will activate the transmitter for WUHF, Channel 31, the experimental station operated in cooperation with the City of New York. The station has been beaming since mid-October with a directional antenna.

Following the ceremonies at the Empire State Building, Minow, Commissioner Robert E. Lee and Mayor Robert Wagner will hold a press conference.

**Sosnik-Sullivan**

Continued from page 2

means that the mixing of voice and music is in the hands of the audio engineer and the director. Incidentally many of the good engineers have left NBC and CBS and taken jobs with recording companies because of the lack of shows. This means that once the composer has recorded his music on audio tape the job is out of his hands.

The film industry naturally has a better musical sound for very obvious reasons... more time... better facilities and engineers... frames on the film to work with for precision timing and many more years of technical experience.

I'm sure that Ed didn't mean his column to sound as it did i.e. "musicians drunk with power," since he is in the tv medium himself and should certainly know the problems and what a limited field it has become for composers and musical directors.

**Harry Sosnik:**  
(Harry Sosnik's latest television scoring assignments were for Mohawk Carpet ("Home For the Holidays"); for Kraft ("We, The People"); and for Timex (Yves Montand on Broadway) All were on tape.—Ed)

**\$7,000,000 Spec**

Continued from page 1

groups can keep part of the take for their local cultural needs. The tv production will be shown at dinners in bigger metropolitan areas and in smaller theatres or city auditoriums in smaller ones.

Stevens promised a 90-minute to two-hour program which he hopes will make show biz history. He said the nation's foremost stars of the performing arts will be asked to participate. President Kennedy himself is expected to speak briefly on the program. Other details are to be worked out later.

Stevens said that if the tv program can raise between \$7,000,000 to \$10,000,000, an effort will be made to raise a like amount from various large foundations. This would be the first step in the building to begin.

**VARIETY ARB FEATURE FILM CHART**

VARIETY-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots complete with nighttime periods for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and average share of audience is furnished. Top competition an competitive ratings also are highlighted.

**Columbus** • STATIONS: WLWC, WTVN, WBNS • SURVEY DATES: SEPT. 8-28, 1961

**WLWC Average Rating: 5  
Average Share: 25**

MONDAYS 5:00-6:30  
Program: GOLD CUP MATINEE

- Sept. 11 "SPRING MADNESS"  
Law Ayres, Maureen O'Sullivan  
1939, MGM, MGM-TV, Repeat
- Sept. 18 "CHASING YESTERDAY"  
Anne Shirley, Helen Westley  
1935, RKO, C&C, Repeat
- Sept. 25 "WOMAN WANTED"  
Margaret O'Sullivan, Joel McCrea  
1935, MGM, MGM-TV, Repeat

**WLWC Average Rating: 8  
Average Share: 36**

TUESDAYS 5:00-6:30  
Program: GOLD CUP MATINEE

- Sept. 12 "WORDS & MUSIC"  
Mickey Rooney, Judy Garland  
1948, MGM, MGM-TV, Repeat
- Sept. 19 "YANK ON THE BURMA ROAD"  
Barry Nelson, Laraine Day  
1941, MGM, MGM-TV, Repeat
- Sept. 26 "YELLOW JACK"  
Robert Montgomery, Virginia Bruce  
1937, MGM, MGM-TV, Repeat

**WLWC Average Rating: 5  
Average Share: 31**

WEDNESDAYS 5:00-6:30  
Program: GOLD CUP MATINEE

- Sept. 13 "WORDS & MUSIC (Part II)"  
Mickey Rooney, Judy Garland  
1948, MGM, MGM-TV, Repeat
- Sept. 20 "ABBOTT & COSTELLO IN HOLLYWOOD"  
Francis Raferty  
1945, MGM, MGM-TV, Repeat
- Sept. 27 "GALLANT BLISS"  
Thompson, George Tobias  
1946, MGM, MGM-TV

**WLWC Average Rating: 6  
Average Share: 30**

THURSDAYS 5:00-6:30  
Program: GOLD CUP MATINEE

- Sept. 14 "DANGEROUS CORNER"  
Melvyn Douglas, Virginia Bruce  
1934, RKO, C&C, Repeat
- Sept. 21 "MARIE ANTOINETTE"  
Norma Shearer, Tyrone Power  
1937, MGM, MGM-TV, Repeat
- Sept. 28 "SWEETHEARTS"  
Jeannette MacDonald, Nelson Eddy  
1938, MGM, MGM-TV, Repeat

**WBNS Average Rating: 9  
Average Share: 42**

FRIDAYS 11:30-1:00  
Program: ARMCHAIR THEATRE

- Sept. 8 "BEAST FROM 20,000 FATHOMS"  
Paul Christian  
1953, Warner Bros., Seven Arts, 1st Run
- Sept. 15 "THE BIG TREES"  
Kirk Douglas  
1952, Warner Bros., Seven Arts, 1st Run
- Sept. 22 "I WANTED WINGS"  
Ray Milland  
1941, Paramount, MCA, Repeat

**WBNS Average Rating: 16  
Average Share: 80**

SATURDAYS 11:30-12:45  
Program: MOVIE OF THE WEEK

- Sept. 9 "THIS GUN FOR HIRE"  
Alan Ladd  
1942, Paramount, MCA, Repeat
- Sept. 16 "PLUNDER IN THE SUN"  
Glen Ford  
1953, Warner Bros., Seven Arts, 1st Run
- Sept. 23 "SPRINGFIELD RIFLE"  
Gary Cooper  
1952, Warner Bros., Seven Arts, 1st Run

**WBNS Average Rating: 3  
Average Share: 38**

SUNDAYS 11:30-12:45  
Program: ARMCHAIR THEATRE

- Sept. 10 "SAY IT IN FRENCH"  
Ray Milland  
1938, Paramount, MCA, 1st Run
- Sept. 17 "SAFARI"  
Douglas Fairbanks  
1940, Paramount, MCA, Repeat
- Sept. 24 "HOLD THAT BLONDE"  
Eddie Bracken  
1945, Paramount, MCA, 1st Run

**WTVN Average Rating: 3  
Average Share: 33**

SUNDAYS 11:15-1:00  
Program: LATE SHOW

- Sept. 10 "FOOTSTEPS IN THE DARK"  
Errol Flynn, Ralph Bellamy  
1941, Warner Bros., UAA, Repeat
- Sept. 17 "MISSION TO MOSCOW"  
Walter Houston, Eleanor Parker,  
Gene Lockhart  
1943, Warner Bros., UAA, Repeat
- Sept. 24 "DESPERATE JOURNEY"  
Ronald Reagan, Errol Flynn  
Arthur Kennedy  
1942, Warner Bros., UAA, Repeat

**COMPETITION**

PROGRAM	STATION & AVG. RATING
Flippo 5:00-6:00	WBNS 8
Dinner Theatre 6:00-6:30	WBNS 5
American Bandstand 5:00-5:30	WTVN 9
Rin Tin Tin, Beat 6:00-6:30	WTVN 9

**COMPETITION**

PROGRAM	STATION & AVG. RATING
Flippo 5:00-6:00	WBNS 6
Dinner Theatre 6:00-6:30	WBNS 5
American Bandstand 5:00-5:30	WTVN 8
Rocky Beat 5:30-6:00	WTVN 5
Highway Patrol 6:00-6:30	WTVN 9

**COMPETITION**

PROGRAM	STATION & AVG. RATING
Flippo 5:00-6:00	WBNS 5
Dinner Theatre 6:00-6:30	WBNS 3
American Bandstand 5:00-5:30	WTVN 9
Ranger, Beat 5:00-6:30	WTVN 5
Highway Patrol 6:00-6:30	WTVN 7

**COMPETITION**

PROGRAM	STATION & AVG. RATING
Flippo 5:00-6:00	WBNS 8
Dinner Theatre 6:00-6:30	WBNS 7
American Bandstand 5:00-5:30	WTVN 9
Rocky Beat 5:30-6:00	WTVN 5
Highway Patrol 6:00-6:30	WTVN 8

**COMPETITION**

PROGRAM	STATION & AVG. RATING
Jack Paar 11:30-1:00	WLWC 7
Late Show 11:30-1:00	WTVN 3

**COMPETITION**

PROGRAM	STATION & AVG. RATING
Gold Cup Theatre 11:30-12:45	WLWC 2
First Run Theatre 11:30-12:45	WTVN 2

**COMPETITION**

PROGRAM	STATION & AVG. RATING
Moonlight Movies 11:30-12:45	WLWC 2
Late Show 11:30-12:45	WTVN 3

**COMPETITION**

PROGRAM	STATION & AVG. RATING
Moonlight Movies 11:15-1:00	WLWC 2
Armchair Theatre 11:30-12:45	WBNS 3
Hurr, News 11:15-1:30	WTVN 7

**Fort Dodge**

Continued from page 34

entry of cable as wiping out the local station's dominance of this market of 30,000, and that would have meant the end of national business on the station. This had happened, Breen said, to stations in Wyoming and Montana when cable came in.

The issue became one of intense local interest and involvement, reaching the point where even some of the citizenry began paying for time on radio to appeal to the community to vote down the franchise. These were mainly country folk who would have been ineligible for cable and who feared losing the local station.

Breen himself did an aggressive job in campaigning against TV Signal. The week preceding the polling date, one of his staffers uncovered some boxes of red hats that were once used in a KQTV sales campaign. Breen had them distributed to all station personnel and tv servicemen, and to their families, with a band reading, "Vote No on Cable TV, Save Our Jobs." The hat campaign caught on, and even people not connected with tv began wearing them—the employees of a local grocery for instance.

According to Breen, TV Signal made only one serious error in its effort to bring cable to Fort Dodge, and that was in publishing a list of all the Fort Dodge residents who had signed the petition that put the company on the ballot. There were about 400 names listed in the ad, and Breen telephoned each of them personally. He was told by some that they had signed only because the petition was carried by a friend who said he was being paid to get names. Breen was able to sway many of the signers, and the final count at the polls was 730 votes for cable and 7305 against it. Cable, incidentally, had also been defeated earlier this year in Ottumwa and Ames, Ia.

Breen said he probably wouldn't have fought the franchise as hard as he did if he had felt the community really needed cable for the sake of reception—as Dubuque and Estherville did, for instance, because of their topographical problems. Those cities voted for cable because they couldn't get satisfactory antenna reception, he said, but Fort Dodge gets WOI, Ames (ABC) on a very good signal and also KRNT, Des Moines (CBS), on UHF. Latter station has a UHF translator in Fort Dodge which locates in KQTV's tower and which is operated by that station's engineers.

So with KQTV carrying NBC, Breen said, all networks are represented in the market. He opined that TV Signal got a number of votes because it promised to bring in the Des Moines educational station.

**Mex Dubbing**

Continued from page 34

spending somewhere in the \$3,000 to \$4,000 a week range.

All dubbing firms, in keeping with the distavor shown episodes featuring violence and other objectionable themes, will concentrate on shows having high moral levels, and entertainment better suited as all family fare.

Candiani and Tompkins turn out six or more episodes a day, and have specialized in using the radio technique in dubbing work. They have found that actors experienced in radio have much wider voice ranges than those who specialized simply in motion pictures or theatre work. However, versatile performers in these mediums are also being hired as dubbing activity grows.

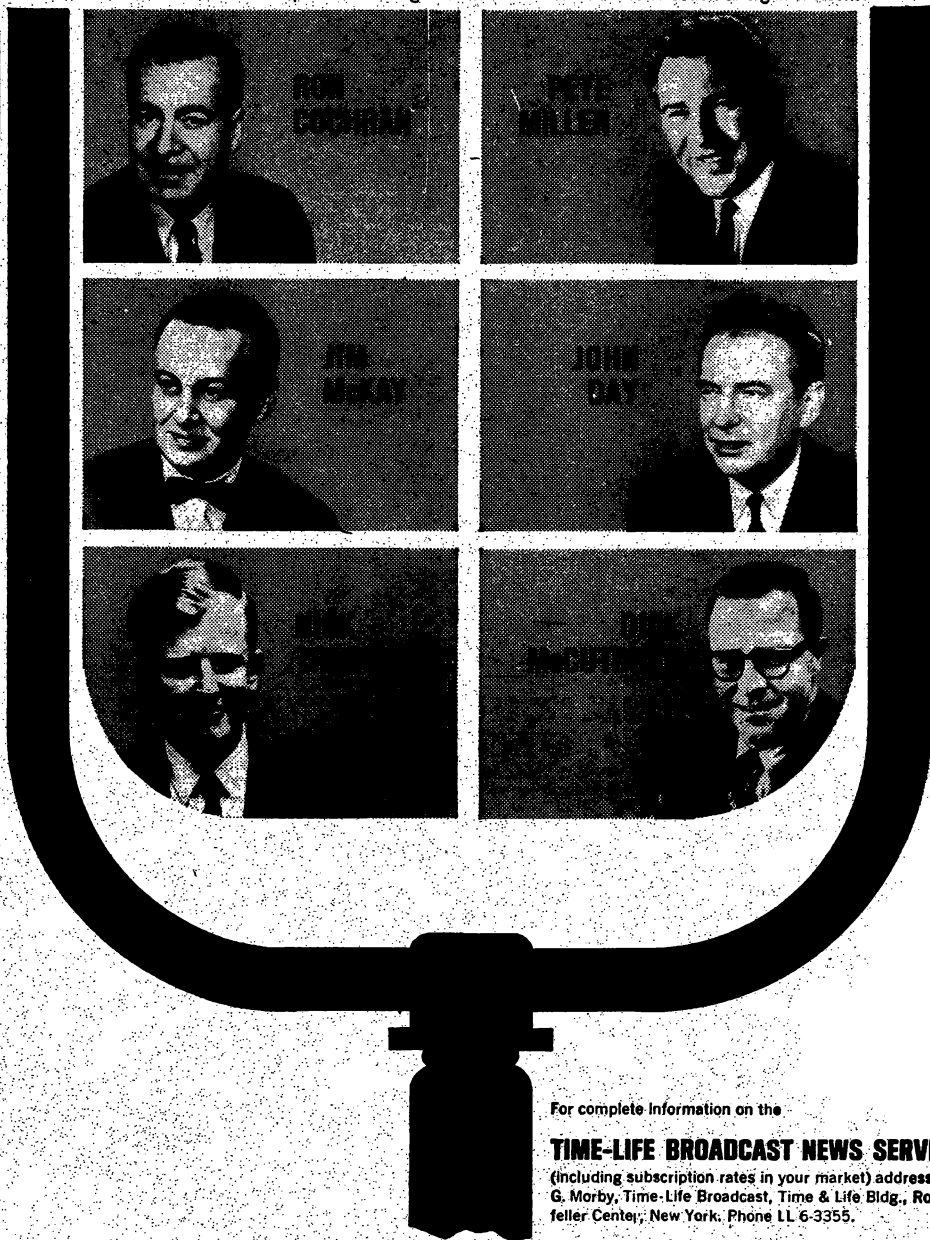
All dubbing executives, including Smith, Tompkins, etc. feel that it would be ideal to start a new trend and go into major production of shorts and episodes here, specializing in themes more suitable to the market. But it is a matter of economics at the moment. A short in half-hour length costs an average of \$4,800 and exploitation in Mexico and South America, at best, produces a return of \$3,200. This is why the America Studios have a pile up of around 100 episodes in cans. However, the financial end is now being subjected to study, and once resolved, the completed shows will be released and there will be a swing to making Mexican episodes by the dubbing firms.

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# WTFM in Round-the-Clock Stereo Bow as Perpetual Motion Showcase

By HERM SCHOENFELD

Stereo FM, a recent technical breakthrough which permits two-channel, wide-band audio modulation of a single FM carrier frequency, is now getting an assiduously commercial around-the-clock showcase via WTFM, which launched its perpetual motion broadcast schedule last Saturday (25) from its headquarters on Long Island. WTFM, a subsidiary of the Friendly Frost company, is the first exclusive stereo FM operation anywhere, a logical step forward from some other channels in the New York area which have been programming occasional stereo demonstrations.

Luckily for WTFM, its stereo, or multiplex FM broadcasting is compatible with existing monophonic FM receivers, estimated at over 2,500,000 in the metropolitan area. WTFM, therefore, is in the position of pioneering a new transmission technique while riding safely aboard an established and growing audience of FM fans. In this respect, it's analogous to the efforts to sell color TV within the framework of a monochrome economy. But where color tv experimentation is immensely expensive compared to black-and-white, stereo FM costs no more than monophonic FM.

At this stage, WTFM has to be a smash hit with the more than 2,000 metropolitan retailers of audio equipment. WTFM is, in effect, a hard-sell, non-stop demonstrator for the dazzling new world of stereo sound, a world where the gimmicks of "separation" and "illusions of depth" are more important than the content of the music. But first-rate stereo FM is an expensive setup and it remains to be seen how fast the switch will take place from monophonic to stereo FM in light of the investment required. The experiences of color video and stereo disks, both of which are only inching along, indicate that the conversion will be slow.

In the meantime, WTFM is pitching for the broadest possible audience of FM regulars. This station has a cozy formula of avoiding the extremes of musical taste. The repertoire has a middle-of-the-road, way-in character that never gets any closer to the longhair domain than Andre Kostelanetz or to jazz than a sweetened-up Dixieland number. There are occasional folk-styled numbers and vocals, single and ensemble, spotted throughout the day, but rock 'n' roll, of course, is completely shut out. This is a safe line adapted from the various "good music" stations, such as WPAT, but it does not create a striking personality image, such as WBAL and WNCN have earned in highbrow circles with their more venturesome programming ideas.

The personalities, or disk jockeys, on WTFM are suitably keyed to the stations musical standards. Continental and British voices are liberally exploited to supplement the international source of the standard and show-tune music aired throughout the

day. Jean Michel, recently with WNEW, and Vadim furnish the Gallic spice while Tony McFayden and Marten Lamont spiel with Oxonian overtones. Bryce Bond and Gerald James deliver in standard Americana.

News wrapups are delivered each hour on the hour crisply and lucidly. Tacked onto some of the straight news shows are brief interpretative essays on various global hot spots, also done in a variety of European accents.

## Paramount Color Tube for TV On Line in Japan

Paramount last week took a major step toward entry in color television. Agreement was reached, though neither signed or announced, with a Japanese company to manufacture on a mass production basis the Lawrence tinted tv tube, patents on which have been owned by Par for some time.

It was several years ago that Par disclosed plans for color tv marketing with the set to retail at a good deal less than current prices. Company now appears to be getting off the ground with actual production.

Par v.p.-director Paul Balboun, who was in Tokyo during the past summer, is handling arrangements with the Nippon outfit.

## Storz on Carpet For Alleged KOMA Violation

Washington, Nov. 28.

Storz Broadcasting Co. is threatened with a \$10,000 fine for alleged violation of Federal Communications Commission's engineering rules in operating KOMA, Oklahoma City.

FCC charged among other things, that the outlet had been operating earlier this year with daytime antenna at night and with excessive power.

On grounds that the violation was "willful or repeated," Commission told KOMA that it had incurred an "apparent liability" of \$10,000—the maximum penalty provided for breaking FCC rules and regulations under the amendments enacted last year.

KOMA was given 30 days to pay or explain why it should not.

Des Moines—Meredith Publishing Co., Des Moines (Better Homes & Gardens) has sold radio station KRMG, Tulsa, to the Swanco Broadcasting Corp. for \$500,000, it has been announced by Payson Hall, executive v.p. of Meredith. Swanco owns and operates KFOA, Des Moines, and radio stations in Wichita and Albuquerque.

## Mpls. TV Critic Batted By Public For Shaming Mitch Miller & Welk

Minneapolis, Nov. 28.

Forrest Powers, the Minneapolis Star television editor-critic, didn't like the Mitch Miller tv show that he caught and he said so in his daily column. At times, too, he has made some adverse comments about the Lawrence Welk tv show.

Powers confessed in his column that his downgrading of the two tv shows and popular stars has resulted in angry letters and denunciations from some of the Miller and Welk fans who made clear they've quit reading his column because of the adverse comments.

But at the same time Powers stuck to his guns and also refused to "drop dead," as some of the Miller fans wanted him to do. He said in his column:

"Mitch Miller seems to have recruited an army of fans every bit as loyal as followers of Lawrence Welk. Any critical mention of these performers invariably results in angry mail."

## Scots Plea For More TV, Radio

Edinburgh, Nov. 28.

More radio and television services are needed in Scotland, according to R. E. Simms, secretary of the National Broadcasting Development Committee, in a speech here.

He said existing radio and tv services in Scotland are doing an excellent job, but only by greater competition could adequate coverage of Scottish affairs be achieved. His Committee sponsored and supported local commercial radio stations, not because they opposed the British Broadcasting Corp. as such, but because they believed that a State monopoly in a medium for the exchange of ideas was completely indefensible in a free society.

There had been some argument, he said, about the number of American programs carried by their present television service. The facts were that the Television Act stated that "proper preparations" of recorded and other material included in commercial programs should be of British origin and of British performance.

In interpreting this part of the Act, he said, the Independent Television Authority had imposed a limit of eight hours of imported film material per week.

"Neither the BBC's charter," added Mr. Simms, "nor their license, contains any restriction on the use by the Corporation of foreign material. At present the BBC transmits much more foreign material than the ITA."

The National Broadcasting Development Committee are successors to the Popular Television Association, who conducted a campaign for the introduction of independent television in the U.K. and the breaking of the BBC monopoly.

## CALL DEC. 11 MEET ON EDITORIALIZING

Washington, Nov. 28.

Broadcasters will handle here Dec. 11 on ways and means of bolstering the practice of editorializing by stations. Occasion will be the first get-together of the 1961-62 Committee on Editorializing of National Assn. of Broadcasters.

Howard H. Bell, NAB v.p. for industry affairs, said the group "will review recent developments in the field of editorializing and discuss ways in which it can be of further assistance to the industry in this function which is becoming increasingly significant in communities throughout the country."

Ottawa—Rev. Aurele Seguin, who resigned as director of the Canadian Broadcasting Corp.'s French-language AM web in 1955 to become a Catholic priest, has been named superior of the Dominican Order's convent in Ottawa. Before becoming a priest, Father Seguin was success, producer, station manager, the first television director in Montreal and founder-director of CBS's Radio-Canada.

## From The Production Centres

Continued from page 30

show in Saturday night prime time from Dec. 2. . . . W. H. (Bill) Cheevers, Westward-TV topper, devised a "regional" quiz game which bowed last night (Tues.) on his station. . . . BBC's news division has moved home, a process that has taken two years to complete. . . . Copyright of Gilbert & Sullivan expires at the end of the year so BBC is planning a festival to mark the occasion on both tv and sound. . . . Granada-TV plans to restart its health skein, "Evening Surgery". . . . Southern-TV is showing a second modern jazz series, "Tubby Hayes Plays," following the success of "Strictly for the Birds" which starred the Johnny Dankworth Orch. . . . Marconi landed the contract to equip Ulster-TV's new \$280,000 extension, due to be finished in the fall of 1962.

## IN SAN FRANCISCO . . .

KNBC reviving nightly "live and direct" music of dance orches—Erasie Heckscher's and Al Trobbs' bands from the Fairmont, Pierson Thal's band from the Sheraton-Palace, with Hal Wolf handling the mike. . . . KGO-TV signed Linda Darnell as "hostess" for next segment of old feature films. . . . "Bullwinkle" coproducer Jay Ward popped into Frisco for the San Francisco-California football game and used the occasion to reap some space. . . . KRON and NBC agreed to furnish ctv KQED news footage free for educational station's classroom news programs. . . . Aiden S. Nye departed McGann-Erickson, where he'd been radio-tv boss 16 years, to open Nye Communications Enterprises with his wife, Dorothy, for a decade a writer-producer at KGO-TV. . . . Steve Crowley left Golden West's New York office to become a KTVU salesman and Chris M. Jensen departed KPHO-TV, Phoenix, to join KTVU sales staff. . . . KPXK salesman Aubrey Holman moved to assistant sales management at Westinghouse's KYW-TV, Cleveland, and sales promotion man A. H. Christensen took Holman's KPXK sales spot.

## IN TORONTO

Juliette and Marion Marlowe, latter currently appearing at the King Edward Sheraton Hotel, will be co-starred together on tape Dec. 16 for the CBC-TV fall treatment in contrasting blond vs. brunet, ditto their diversified song styling. . . . Shirley Harmer, singer-dancer, who had her own tv show here for two seasons before going to Hollywood, in town for a "Parade" series taping which will later get the trans-Canada CBC emanation. . . . Harvey Kirck has been appointed news director of CFTO-TV, succeeding Ben Paulton who has returned to the Toronto Telegram. . . . Frances Hyland to appear over the CBC-TV web (29) in "Playdate" 90-minutes drama series in Rebecca West's "Salt of the Earth". . . . Ecco DeHane to radio and tv staff of McKim's ad agency.

## IN MINNEAPOLIS . . .

On Thanksgiving afternoon, Stan Hubbard's KSTP-TV (NBC affiliate) presented the first big locally produced color show ever to be seen in this area. Sponsored by Twin Cities' RCA Victor dealers, it comprised 30 minutes of song and tapachore with headliner 36-voice Choralaires, a local singing group. . . . 36th-Fox local KMSP-TV (ABC affiliate) manager, Ben Swanco was elected Northwest Variety Club, Tent No. 12, 1962 chief harbor. . . . WJOL to broadcast 24 home and away Univ. of Minnesota basketball games with sports director Ray Christensen handling play-by-play and Twin City Federal Saving & Loan sponsoring. . . . WCOO-TV on Dec. 14 to repeat its 1960 Christmas spectacular, featuring Mary Davies, Ginny Sears and the Lamp-lighters. . . . WTCN-TV sports director Frank Buetel hosting new weekly show, "Charity Golf". . . . College hockey coach Bob May supplying the color commentary on the Minneapolis Millers pro league hockey team's televised contests. . . . A New York camera crew came to Northfield, Minn., near here, to film operations at G. T. Scheidahl's plastic plant for use as commercials on NBC's "DuPont Show of the Week" Jan. 21. . . . WCOO personality Howard Viken will head his station's second "Good Neighbor Tour" to the Orient next March.

## IN ST. LOUIS . . .


Tafty Wilbur, wife of baseballer Del Wilbur, featured on weekly "Woman's Views of Sports" on KMOX Radio. . . . David R. Klemm named promotion director of WIL and Ruth N. Just named director of publicity and public affairs. . . . Kenneth F. Eikelmann has joined the sales staff of KTVI. . . . Max Roby, KMOX-TV's assistant news director, now covers early-morning news assignments on the station. . . . Jackie Schmidt, secretary to the director of public affairs at KMOX Radio, named "Miss St. Louis Advertising". . . . Dave Allen, KMOX-TV personality, had the starring role in the American Repertory Theatre's premiere production of "Make a Million" at the American Theatre. . . . John Bernard Meyer has been named program director of WEW, replacing Charles Hale, who was transferred to Ft. Lauderdale, Fla. . . . James E. Necessary appointed local sales manager of KTVI. . . . The current "Golden Beard" billboard campaign of KSD-TV is "the largest painted bulletin display promotion ever sponsored by a tv station in the United States," according to officials of the General Outdoor Advertising Co. . . . The Action Central news staff at WIL has been awarded the United Press International Certificate of Merit. . . . KKOK announces two new additions to its staff—David Rogers, news editor, and Shad O'Shea, the early-morning getter-upper.

## ATV'S 'GHOST SQUAD' NEW LEASE ON LIFE

London, Nov. 28.

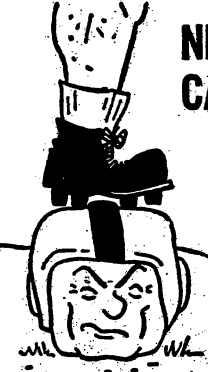
Seems the onerous "Ghost Squad" isn't headed for the grave so quick after all. Associated Television, which made the victim in association with Rank, is thinking of bringing in a second run of the series as a live-on-tape show. Current Equity dispute prevents any casting details from being fixed but the idea is certainly on the cards for when the strike is settled.

Originally, the Donald Wolfitt-Michael Quinn-William Sylvester starrer was down for 26 segments but was later axed to 13. The show has been collecting good ratings in Britain, says Lew Grade, ATV deputy managing director. He boasts it's chalked up a 50 rating against such stiff competition as Bob Hope in "The Billy Cotton Show," which rated only 35.



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# THE DAY Chicago was attacked!\*

CHICAGO, Nov. 11—Father Dearborn, symbol of this second most important military target in the United States, learned today that Chicago can be defended from an enemy attack.

Chicagoans who were tuned to WBKB, Channel 7, at 9 p.m. Saturday, November 11, saw and heard a straight-from-the-shoulder, hard-hitting information program, "Countdown: Is Chicago Defensible?"

Chicago watched and found out.

Chicago saw in detail the defense that protects it against air attack: the Dew Line, the Mid-Canada Line and the local perimeter of defense beginning at Madison, Wisconsin, and ending with the Nike missile batteries within the city itself.

Chicago has learned to rely on WBKB for accurate information.

Chicago has learned to expect the exciting programming that comes from the "Climate of Creativity" that pervades the studios and offices of Channel 7.

By the way—are your clients taking full advantage of WBKB's "Climate of Creativity"?

\*A postulated attack.

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WBKB  
CHICAGO'S  
CHANNEL



*America's most exciting network!*

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## Ackerman & Burrows Despair Of An Apprentice System for TV

Don't blame Hollywood's film factories for the mediocre level of television this season. Blame it on a system that forces a limited reservoir of talent to pour out a massive and unending stream of shows for the three networks. Leonard Ackerman and John H. Burrows, co-producers of ABC-TV's "Target: The Corrupters" at Four Star studios on the Coast, pointed out in New York last week that there's just enough time and personnel to meet the need whether it be in the film, live or tape medium.

Hollywood, however, is nonetheless guilty of failing to train a new generation of talent to handle the load, according to Ackerman and Burrows, a pair of relative youngsters '35 who broke into tv via their smash 1958 low-budget pic production, "Al Capone." They said virtually every other industry has an apprentice system to train newcomers for more responsible jobs. However, in Hollywood, "influence counts for more than talent."

In their own series, A&B are trying to give young talent a break. They were in New York combing the off-Broadway scene for new faces. They've inked Alex Singer, a N.Y. photographer, as a director of one of their shows and have been using such young writers as Chris Knopf and Ellis Kadison, both under 32, in producer-writer assignments.

Concerning their own show, "The Corrupters," A&B said they have "learned to live" with the new injunctions against excessive violence. "We were afraid at the outset that it would limit our impact, but actually the FCC is only frowning on bad taste and not on violence per se."

The clamor of Italian-American societies over the heavy emphasis on Italian criminals on another ABC-TV show, "The Untouchables," did influence Ackerman and Burrows' thinking about "The Corrupters." They made their hero, a newspaperman tracking down corruption in government, business, unions, etc., an Italian and their heavies an assortment of nondescript nationalities. "Getting away from the Italian gangster cliché forced us to come up with some fresh conceptions which have helped the show."

### More 'M Squad' Sales

Another 25 stations have bought MCA TV's "M Squad," bringing total sales to date to 71.

New sales of the Lee Marvin off-network starrer include WISN, Milwaukee; WWL, New Orleans; KREM, Spokane; WLW, Indianapolis; WKRC, Cincinnati; WRPG, Chattanooga; WOI, Ames; KTBC, Austin; WSOC, Charlotte; KFRE, Fresno; and WGAL, Lancaster.

San Antonio—Bruce Hathaway, disk jockey on K TSA has been named the most outstanding in local radio circles. He was awarded a five-day visit in Las Vegas.

## RCA's John L. Burns

Continued from page 1

is Elmer W. Engstrom, senior executive vicepresident, who, like Burns, is an engineer.

Burns has five more years under a 10-year pact at \$200,000 a year. Whether Burns could pick up the rest of his stock is problematic since, presumably, that privilege could end when his employment with RCA terminates. Settlement of the remaining term of his pact would have to be worked out, and within that framework would be included the additional stock options.

Engstrom's appointment to the post is automatic answer to a report that Robert W. Sarnoff, son of the General, might be moved up to the 53rd floor. Young Sarnoff is board chairman and chief executive officer of the National Broadcasting Co., an RCA subsidiary, and has been quoted as stating he "doesn't want the job if it were offered me, and it's never been offered."

## NAB's Freedom Of Info Committee

Washington, Nov. 28

National Assn. of Broadcasters plans to push harder against Government closed-door policies against broadcast news coverage.

NAB prexy LeRoy Collins announced appointment of the Association's new Freedom of Information Committee to wage the campaign. To be headed by Frank P. Fogarty, Meredith Broadcasting Co., Omaha, the group includes ABC news vep James C. Hagerty and these other broadcast execs: Grover C. Cobb, KVGB, Great Bend, Kans.; Ann M. Corriek, Westinghouse Broadcasting, Washington, and president of the Radio-Television Correspondents' Assn., Robert H. Fleming, ABC Washington news chief and rep of Radio-Television News Directors Assn., John W. Guider, WMTW-TV, Poland Spring, Me.; Daniel W. Kops, WAVZ and WTRY Broadcasting Corps.; William McAndrew, exec vep, NBC; Stephen J. McCormick, v.p., Mutual Broadcasting, Washington; Weston C. Pulfen Jr., v.p., Time Inc., Richard S. Salant, CBS news prexy; and J. W. Woodruff Jr., Columbus (Ga.) Broadcasting Co.

Collins, in announcing the appointments, said: "The battle for free access of broadcasting to news sources is a continuing one—and one which becomes of greater importance each day in these perilous times. Our efforts in this field will be increased under this newly activated committee. We are determined to hasten the day when in government at all levels wherever the public is admitted the microphone and camera will not be denied."

## In Britain They Dig Those Documentaries

London, Nov. 28

The BBC's plan to screen bigger and better documentaries—in the style of "CBS Reports" and "Project 20"—is paying off, says program controller Stuart Hood. First three such programs on radioactive fallout, capital punishment and tv around the world clocked audiences in the 6-8,000,000 bracket which he states is "very promising."

Next on the list is a survey of Britain's defenses against H-war called "Alert." It is slated for tonight (28). According to Hood, it will aim to tell the inside story of the U.K. defense system and will show hitherto unrevealed glimpses of Bomber Command's operations centre known as "The Hole."

## Mex's 'Pistolero' Series as Answer To U.S. 'Violents'

Mexico City, Nov. 28

It couldn't fail to happen, this being Mexico. Despite all the savage attacks of recent months against American blood and guts shows of violence, including oaters, they are now going to produce a Mexican made western for local home screens.

This is to be "charro pistoleros" series, which roughly translated means "gunman cowboys." And they have singer Miguel Aceves Mejia slated in role of a boastful braggart and gunman who, too (because this is Mexico), will break out in romantic song under the windows of sundry "beautiful señoritas."

This series is slanted for the American market in areas where there is a Spanish language colony, for although Mejia is a so-so singer of ranchero songs and ballads, he has a public following within and without Mexico.

In a way, there's poetic justice in this export of Mexican made oaters, a sort of national revenge against the influx of numerous series accenting violence such as "This Gun For Hire," "Law of the Gun," etc., which, incidentally, are lapped up by pistol loving Mexicans, despite industry and official frowning of this type of show.

Only in the Mexican oaters the action will be interrupted at random, at most crucial point, even in a gun battle, for the principals to burst out into arias of hate or name calling, before the guns begin to blaze. And instead of accent on the stalk it will be accent on the chase—of skirts, that is!

On another front, which may cause suffering for English speaking audiences, for there are tentative plans to dub the oaters and soap operas in English. Telesistema Mexicana is building up its activity in production of soapers. At least 30 hours a week of tearjerkers are filmed or videotaped, including some musical programs. These are destined for Latin America and for KUAL-TV in Los Angeles and other American outlets.

The Televiscentro studios are an ant hill of activity, as the enterprises of Emilio Azcarraga go all out in production activity. A good deal of these shows are not even seen in Mexico because of concentration on income from outside sources. Latin America especially seems keenly interested in the Mexican produced programs.

Getting on the bandwagon, too, may be the National Association of Actors, which also is studying possibility of turning out episodics, musical shows, etc., but concentrating on the home market first, and export only incidental.

## Ariz. B'casters Meet

Arizona Broadcasters Association holds its annual fall meeting at the Superstition Ho Hotel in Apache Junction Dec. 1.

Guest speakers for the one-day affair include Rep. John J. Rhodes (R., Ariz.), FCC Commissioner Robert Bartley and William Carlisle, v.p., National Association of Broadcasters. Fred Vance, general manager of KVOA-TV in Tucson, is president of the organization.

## Inside Stuff—Radio-TV

The Institute of Broadcasting Financial Management, new organization which had its first convention in Chicago last week, is forming a committee to work with the Federal Communications Commission revising the financial reports that licensees must file annually.

Invitation to form such a liaison committee was made by Hyman H. Goldin, chief of the FCC's economics division (broadcast bureau), who addressed the new group. Goldin said there would be no changes in the annual report (FCC Form 324) for 1961 but indicated that the IBFM might assist the Commission in hatching a "meaningful" revised form for the future that would provide more in-depth financial data from licensees. Goldin reported that FCC members felt that, in particular, a new form should contain information about payments to officers, stockholders and directors. He said that this would throw light on the question of why some stations—usually the smaller radio stations—show losses year after year and then are sold for large amounts.

IBFM, by the way, had an attendance of slightly over 100 members at its first convention, some of them representing group ownerships.

ABC-TV moved quickly last week to get fast coverage of the search for Michael Rockefeller lost somewhere in the Netherlands New Guinea area. Web proposed to Australia News Ltd., which is partners with ABC in Sydney tv station, to charter a plane for Gov. Nelson Rockefeller who was heading for the search area. The Australia company then proposed that the N.Y. Herald-Tribune be brought into the project for a three-way tieup which gave the web a big spotlight in the N.Y. daily.

Tieups with the Australian news chain and its affiliated tv operations gave ABC-TV some news beats on the progress of the search. Films were flown in from New Guinea to Los Angeles last Wednesday, two days after the search began, for telecasting by ABC-TV on its 11 p.m. show. Cablegram reports sent direct from the area by the Australia News Ltd. correspondents to ABC-TV also were used extensively on the web's newscasts.

"Walk In My Shoes," the controversial documentary on new Negro attitudes in the U.S. presented some weeks ago on ABC-TV's "Close-up" series, is getting some unexpected off-the-air exploitation. A White Citizens Council in Jackson, Miss., obtained a print of the documentary and has been showing it to an "adults only" audience.

The head of the council chapter told the audience that the film proves that Negroes seek "black domination" of America. He said the film was too shocking to be shown to either Negroes or children.

WRUL Radio, Metromedia's international shortwave radio outlet, has been granted FCC permission to extend its broadcasting day to a 13-hour period, starting at 10 a.m. and running through to 11 p.m. WRUL had been broadcasting 11½ hours daily. WRUL uses five transmitters on 12 frequencies beamed to seven global zones.

Franz Josef Strauss, Defense Minister of the Federated Republic of Germany, speaks today (Wed.) as guest of honor at the Radio & Television Executives Society Newsmaker Luncheon. Meeting is scheduled for the grand ballroom of the Hotel Roosevelt, in N. Y.

## Frisco KKHI Deejay Faces AFTRA Charge; Crossed Picket Lines

San Francisco, Nov. 28

AFTRA's Frisco local has preferred charges against KKHI deejay Jim McShane (real name, Harold W. Searls) for walking through NABET's "Informational" picket line and working at the Frank Atlas-owned station before Oct. 30.

Charges will be heard by the local board Thursday (30).

The local's exec secretary, Diana Fivey, said two other KKHI staffers, Dave Niles and Marty Martin (real name, Martin Cantisano), would have similar charges placed against them shortly.

Charges stem from NABET picketing of KKHI, on grounds that Atlas, should have hired roughly a dozen men displaced when he took over the defunct AMER, from Sherwood Gordon. Atlas has pointed out, however, that he had and has no contract with NABET. AFTRA got into the act by voting full support of its sister union, though it, too, has no KKHI pact.

## Election Coverage

Continued from page 26

should be, according to that point of view.

NBC, sitting pretty, with a clear win in N. Y. says nix to all that. It can be argued, an NBC exec countered, that all competition is wasteful. The exec went on that it took NBC years to develop a count system that is workable and fast. "Why should we give our competitors the benefit of our experience?" he questioned. As to the argument that the monies spent for getting the election returns would be more wisely spent in on-the-air coverage of other election night facets, the NBC exec countered that he didn't see how NBC could have improved its coverage on WNBC-TV, N. Y., by more remotes, more analysis or what have you.

There it rests until next November—until the viewing election night returns for Messrs. Bill MacAndrews, Richard Salant and James Hagerty.

## M'waukee Braves May Lift TV Ban

Milwaukee, Nov. 28

The Milwaukee Braves baseball team brass is considering televising Braves baseball games next season—that is some road games at least. All Braves games are now only on radio.

At the annual Braves' press bash Braves prexy John McHale indicated no definite plans or arrangements have been effected. McHale admitted that the Braves "no television" rule may be changed due to the demand of the public—also that improved techniques in televising games today as against in 1956.

If materializing, road games televised on location, will be videotaped and later broadcast from some Milwaukee station.

All Milwaukee television stations have evidenced interest in the Braves plan to televise the games.



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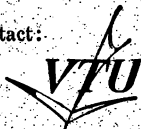


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Script Supervisor—**MEL DIAMOND**

Directors—**DON WEIS** and **EARL BELLAMY**

Associate Producer—**EDDIE RUBIN**

Music—**ESQUIVEL**

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**CBS TELEVISION NETWORK**  
Channel 2  
**THURSDAY • 8:30 P.M.**

# Television Reviews

Continued from page 38

season was displayed Sunday (26) with an open and frank dissection of racial bias in South Bend by WNDU-TV.

The extent of inequality and discrimination in jobs, housing and recreation revealed in "It Can Happen Here" might come as a surprise to northerners prone to believe Dixie had cornered the market in such commodities.

The South Bend situation was unfolded by a series of interviews with Negroes on specific instances of bias they've encountered. Predicament of white employers who how to discriminatory pressures was also presented with understanding. Extremist views—on either side—were avoided, and the program was re-entertaining rather than crusading. Subjects interviewed were articulate and to-the-point, making for a remarkably concise wrap-up of a big problem in a small amount of time. Some artistic direction was achieved by Bill Mackenzie.

Jay.

## BACKER'S AUDITION

With George C. Scott, Colleen Dewhurst, Theodore D. Mann, Jose Quintero, Bob Murphy moderator

Producer-Director: Peter J. Frommert

30 Mins., Thurs., 10 p.m.

WJBK-TV, Detroit

The purpose of this effort was to raise \$300,000 from tv viewers for the production of two "made in Detroit" legit vehicles. The participants knew this so well that they assumed everyone else did, too, and, as a result, failed to tell the audience what it was all about. In this case, such fundamental orientation probably would not have helped much because the readings from the two unproduced plays were so poorly done and, apparently, so poorly chosen that would-be angels would not be enticed, anyway.

The show opened with actor George C. Scott, a principal along with producer Theodore D. Mann in the new Theatre of Michigan Company, reading from "General Seeger," a new drama by Ira Levin who scored with "No Time for

Sergeants." It was unclear whether Scott was reading stage directions, or an actual scene. At any rate, he was so nervous that whatever effect was intended was lost.

The rest of this badly conceived and badly staged production consisted of routine interviews between WJBK's Bob Murphy and Scott, actress Colleen Dewhurst, Mann and director Jose Quintero, interspersed with readings by Scott and Miss Dewhurst and answers to questions from the studio audience.

While legalists may have prevented a direct pitch for viewers to subscribe \$3 for each share of stock in the Theatre of Michigan Co., a simple device existed to get around the technicalities. The show was presented before a studio audience. Instead of the inane, planted questions that were asked, someone could have inquired how one goes about investing in a play. The answer would outline the procedure and the at-home audience could then have been invited to call the station for further information. As it developed, "for further information" signs actually were flashed on the tube but no reason was presented to viewers as to why they should seek information.

Scott did explain quite emotionally about his great desire to make Detroit a center for new legit vehicles to get away from the "impossible" stifling situation on Broadway. When asked what he would do with successful productions, Mann incongruously said he would take them to Broadway. Thus, instead of considering Detroit a mecca, it still very obviously is Broadway even for an actor who has exiled himself from the place.

Viewed as a device to raise money, or as entertainment, "Backer's Audition" was ill-conceived and improperly executed—a "made in Detroit" vehicle that backfired.

Tew.

## BIG BUSINESS CALLED LAW ENFORCEMENT

With Dave Moore, others  
Producer-Writer: James Dooley  
Director: Clarence Anderson  
30 Mins., Thurs., 9:30 p.m.

TWIN CITY FEDERAL SAVINGS & LOAN

WCCO-TV, Minneapolis (tape)

Like its WCCO-TV (CBS affiliate) own produced once-a-month "Report" series predecessors sponsored by the area's largest savings & loan company, "The Big Business Called Law Enforcement" segment was particularly distinguished by James Dooley's masterly scripting and the topdrawer Clarence Anderson direction and Dave Moore narrating.

There was highly skillful handling of an intriguing subject—how to protect the citizenry by fighting crime, what it costs to do so and what the cooperating Minneapolis and St. Paul police departments perform in this field. It's, of course, a subject which possesses a vital interest for most people. And, even coming, as it did, at the same time on the air as the second half of the locally popular "The Untouchables" and thus having stiff tv audience competition, it surely must have attracted many setowners.

Plenty of action and suspense were packed into the show along with Moore's smooth and capable narration which revealed why operation of a large city's police department is "big business."

The commission of a crime, a drugstore holdup, based on actual Twin Cities occurrences, and the way that Minneapolis and St. Paul police departments cooperated to run down the guilty parties pro-

vided thrilling as well as educative drama.

Emphasized during the narration were the high policing and other costs created by crime, shocking juvenile delinquency increase and how public indifference hinders law enforcement. This all made for the sort of crime fare which spelled entertainment and yet wasn't calculated to antagonize those setowners who deplore tv violence and wrongdoing.

Viewers not only were taken to the stickup scene to see the crime committed, but also inside the police department headquarters at the telephone switchboard and elsewhere, to the various places visited by policemen while seeking to run down suspects, to the lineup of suspects and to fingerprinting sessions. Viewers also attended conferences to map out police procedures.

At the end the Minneapolis and St. Paul mayors came before the camera to praise their police departments and to express appreciation to WCCO-TV for putting such programs as this on the air. The show proved again that local tv stations have the talent and push to contribute their own praiseworthy and beneficial programs. Rees.

## BOX 20/20

With William B. Williams, Buddy Hackett, others

Producer: Arnold Panken

Director: Roger Shope

3 Hrs., Sat., 11:15 p.m.

WABC-TV, N. Y.

In this three-hour pitch for Associated Blind, Inc., producer Arnold Panken (Film Programs Inc.) was striving for a somewhat fresh approach to the appeal telethon.

First, videotaped appeals by dignitaries were inserted like commercials. Second, no running totals with attendant plugs were given. In fact, according to Panken, no totals were available early this week because of sizable gifts that were overlooked during airtime, a jamup of phones and latent offerings coming in Sunday and Monday. Show was, however, a success in all ways, said Panken, who added that the answer to donors who asked for a plug along with their gift was, "No thanks, we're too busy entertaining."

There was plenty of entertaining in the usual groove of this kind of show with talent including the Barry Sisters, Martin Block, Pepperdine Lounge band and twisters, Duke Ellington, Johnny Ray, Rudy Vallee and many others.

Appearing on the videotaped segs were Anthony Perkins, Tallulah Bankhead, Howard Keel, Yves Montand, Hermione Gingold, Basil Rathbone and Spyros Skouras.

Telethon vet and WNEW disk jockey William B. Williams handled the emcee chores nicely with an assist from comedian Buddy Hackett, who managed to mix sentimentality and comedy painlessly. Stan Freeman and 802er's handled the variety musical chores ably. Bill.

## Peter Bull Pulls Brit. TV's Leg in New Novel

British character actor Peter Bull has proved himself a nimble scribe in the past. Now he has tackled fiction with "Not On Your Telly" (Peter Davis; \$2.25), a light-hearted novel which mercilessly joshes British television and the theory that half the UK watches tv and the other half is on it.

Bull's yarn concerns the wife of a dedicated telly-hating Old Vic actor whose wife becomes a national celebrity on a quiz game, "What's The Smell?" Added complication is that their scrubwoman and her husband are also yanked on to the small screen in a program that Connelly parodies "Beat The Clock."

The author uses the framework of a novel to write a series of penetrating, amusing and acutely accurate observations on the show biz world that he knows intimately. The result is sharp and constantly amusing, though it is certainly over-parochial for those not connected with the business. In fact, it is not a good novel (the author has concocted some incredible dialog) but it is constantly good fun and an acceptable way of passing a couple of hours by being reminded of some of the follies of the world of tv. Rich.

## British TV Strike

Continued from page 31

Officers" for which ATV is still seeking a substitute. Val Parnell, top exec of the web, has given assurances to VAF that he will not put them in an "embarrassing" position by asking variety artists to fill in for the striking actors, so it is doubtful whether the dramatic programming will be replaced with vaude shows.

According to Croasdel, speaking at a meeting of tv and screenwriters, the strike is going exactly as planned. No immediate blackout was intended, he said, but by the day the commercial tv contractors were finding life tougher. Of the top 20 shows more than 75% used Equity members (all of whom had been instructed to honor their existing contracts but not sign any further). "The independent companies are now really beginning to feel the pinch," he told the scribes.

Equity's strike fund, financed from voluntary contributions, was reported to be in the region of \$20,000. "We do not rely on the support of other unions and we have not asked for it," Croasdel assured the writers in anticipation of questions about the VAF settlement and the apparent unwillingness of the technicians to pull the switches. "We have, of course, stated our case to the other entertainment unions," he said.

At a meeting over the weekend, actors were given a full report of the situation and invited to put forward their own views on the dispute. Equity council meets again today (Tues.) to consider a new approach.

## Post-'48s

Continued from page 35

run over 100 minutes. KRCA recently bought reruns of "Wyatt Earp" and "Hrstrun Everglades," will seek quality vidfilms in lieu of pix.

KTTV, once the top buyer of movies here, isn't at all interested these days "because of the prices and the sad lack of quality," said Dick Woolen, station vp and program director. "I haven't seen a list of post-1948 pictures strong enough in total impact to warrant the prices they're asking," he commented. Instead, KTTV is buying off network reruns, recently acquiring "The Asphalt Jungle," "The Islanders," "Wanted—Dead or Alive," and "The Aquanauts."

KTLA's Robert Quinlan, asst. general manager and program director, also said he wasn't interested in post-1948s at the prices being asked. "We don't want these movies because of the price and because another station has established itself as the 'movie image' in L.A.," he said. His preference was obviously to KHJ-TV, which relies heavily on films for its programming. KTLA is, instead, buying second and third-run telefilms.

As for KABC-TV, Howard Lipstone, manager of its film department, said "we're not in the movie business." He's buying telefilms instead, recently bought "Ripcord" and "King of Diamonds," both first-runs, and off-network "Hong Kong," "Manhunt," "Bat Master-son" and "Tombstone Territory." Like other execs, he remarked there isn't much in the way of first-run syndicated product being offered these days. Two such series were offered "but we didn't buy them because they weren't up to our standards," he said.

## H'wood Stations

Continued from page 35

Fountainhead" in its advertised list of biggies. The other replied in a memo to its salesmen, "we ran both of these pictures 18 times each."

"We would be hard put to fill the late night hours if the supply runs out," said a station film buyer. "They spell the difference between profit and loss. We get our biggest ratings with the old films and with a good strong one we easily top high-rated network shows. Next year, we'll have to spend more because they'll cost more."

## Frisco's KCBS Grabs Some Fresh Headlines With Earhart Story

San Francisco, Nov. 28

KCBS got considerable space last Friday (25) from "exclusive" news story station newsmen Fred Goerner has been working on for more than a year.

How accurate the story is—or how much it means at this late date—are other questions which Frisco dailies, hungry for a post-Thanksgiving headline, didn't bother to answer.

Story centers on the fate of aviatrix Amelia Earhart and her navigator, Fred Noonan, who vanished in the Pacific in July, 1937, while on a globe-girdling flight.

Goerner contends Miss Earhart's plane went down in Marshall Islands, that she and Noonan were captured by Japanese, that they were held on Saipan three years, that aviatrix died of dysentery and Noonan was beheaded.

Last year Goerner produced "exclusive" for KCBS by recovering a plane generator from shallow water off Saipan and claiming it was generator from Miss Earhart's plane. But last Friday he opened his KCBS radio news conference with admission that generator he had discovered came from a Japanese plane.

Then he said he'd made a second trip to Saipan this year because of a tip about a white couple buried in a shallow grave near a Saipan cemetery. From this grave he brought back a box of remains, including human bones and 37 teeth, some with fillings. These are being delivered to Dr. Theodore D. McCown, Univ. of California anthropologist, who will study them.

This was the story—and from it Goerner and CBS implied that they'd found Miss Earhart's and Noonan's final resting places.

## Boston Blackout

Continued from page 27

storm of protest here. Federal officials denied that CBS had been tipped about the raid which was brought off by a swarm of agents from as far away as Minnesota.

But repercussions continued. Gov. Volpe was reported to have put the Boston police commissioner on "probation" pending a crackdown on gambling in the city. Then state gendarmes conducted their first gaming raid in Boston in 20 years and scooped up Abraham Swartz, 81, proprietor of the key shop, who had also been snared in the federal raid, which was filmed. The police commissioner subsequently demoted two deputy superintendents apparently for not cracking down on illegal betting.

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JU 2-6016

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# SYMPHS DIG 'SERIOUS' JAZZ

## SACEM Toppers in U.S. to Study Coin Problem on French Pix Music Rights

Paris, Nov. 28. Georges Auric, SACEM (Société Des Auteurs Compositeurs Et Editeurs De Musique) head, and general manager Jean-Loup Tournier, left for the U. S. last week to look into the problem of collecting musical performance rights on French films in the States. It could lead to court action, and Mike Mayer is reping SACEM in America.

Trouble started, according to Tournier, when ASCAP could no longer collect performing music rights from theatres and thus not rep SACEM in this sphere. SACEM made deals with some French producers who agreed to give a percentage of the first payment from Yank film distributors as well as a percentage of all further income. SACEM tried to have French filmmakers ratify a contract calling for Yank distributors to pay the music percentage from the French producer's share. But many producers and Yank distributors balked. Some signed, however, and these were given a special 2% rate while non-signers will be asked for 3%.

One top French export film rep reportedly tried to dissuade French producers from signing on the assumption that the SACEM take would give a direct inking of Yank coin taken by pix. Tournier thinks this is an unfortunate attitude that could create unjust suspicions. Besides, SACEM figures are extremely difficult to come by. Since sister organizations can collect in theatres in Europe there is no similar problem for SACEM in other countries. It is primarily with the U.S. But a number of Yank foreign film distributors like Walter Reade and Harry Brandt have signed with SACEM as have such local producers as Gaumont, Pathe and Franco London.

## Century Getting Lotsa License Mileage Outta 'John and Marsha'

The names "John" and "Marsha" can't be used in repetition without getting a license okay from Century Songs. Repetition of the name "John" by a woman alternating with the repetition of the name "Marsha" by a man, with no other words spoken, Century contends, has come to stand for a complete conversation between them in which everything is well understood without the need for more words.

In a recent instance in which a "conversation" of this kind seemed appropriate, a license was requested from Century Songs for such use of the names in the Walt Disney film, "The Parent Trap." The usage licensed by Century Songs consisted only of a repetition, twice in succession, of the names "John" and "Marsha," without the music of the Century song interpolated into the film's main title.

The popularity of the names stems from the Stan Freberg recording for Capitol which was released in 1950. (Freberg wrote the song with Billy Liebert and Cliffie Stone.) There's now an instrumental version by Frank DeVol and Johnny Gunn & Don Ralke recorded for Warner Bros. It also has been recorded in many foreign countries and has been used as a tv cartoon commercial.

A performance of the song by a French singer is currently being synchronized in the Italian pic, "Io Amo Tu Ami" (I Love You, Love Me), which is being produced by Dino De Laurentiis and scheduled for early international release.

## HEADS WISC. MUSICIANS

Milwaukee, Nov. 28. Volmer Dahlstrand, president of the Milwaukee Musicians' Assn., Local 8-AFM, was elected head of the Wisconsin State Musicians Assn. for the 25th consecutive year at the group's recent fall conference at Wausau, Wis. Other officers elected were Loren Schelly, v.p.; Roy Smith, secretary, and Harvey Gläser, treasurer.

## Pickwick Sets Showcase As New Singles Line

Cy Leslie, prexy of Pickwick International, has set up a full-priced singles line called Showcase. First artist signed to the label is Mat Matthews whose disk "Milk and Honey," backed with "Shalom," has already been released.

One of the aims in forming the line, according to Leslie, is to develop talent for the Pickwick album labels. Pickwick International is the merchandising arm for Cricket, International Award, Design Compatible Fidelity and Bravo Records.

## Monarch Label Diversifies Into Toys, Plastics

Monarch Records, division of Jerry Blaine's Cosnat Record Distributing Corp., will branch out into the manufacture of toys and plastics. The Los Angeles firm is beginning construction this month of a plant to house manufacturing facilities for such products.

The new plant, according to Blaine, will also enable Monarch to increase its production of phonograph records. Facilities will include 24 injection mold presses to make the plant, scheduled for completion next spring, the largest record pressing plant on the Coast. Monarch currently presses for ABC-Paramount, Dot, Liberty, United Artists, Warwick and other labels.

Nathan DuRoff, Monarch prez, and Nathan Rothenstein, veepee, will be in charge of operations of the new undertaking. They will also continue as administrative heads of Monarch's other plant in L.A.

## 8TH PRESTIGE LABEL TO SHOWCASE ARTS

Prestige Records has added an eighth label to its string called Prestige/Lively Arts. The label has been devised to showcase various talents in the arts, covering the fields of literature, poetry, humor, philosophy, legit and story telling, among others.

The first release will contain a platter by Billy Dee Williams, legit actor and club singer singing sophisticated-leyte tunes. Hermione Baddeley, legit and pix actress, doing some original humorous songs and sketches; and Roddy McDowall, also a legit and pix performer, reading classic horror stories by H. P. Lovecraft.

## Freelancer Jo Stafford Cutting Flock of Albums

Jo Stafford, who's freelancing now, is on an album binge. Just returned from London where she appeared in Independent Television Corp.'s "Jo Stafford Show" specials, she's been signed to do four new albums.

For Capitol, Miss Stafford is recording an album of "Folk Songs" that will be released sometime around the first of the year. Also for Capitol, she'll be waxing an album of hymns titled "Whispering Hope." The singer will be joined in this set by Gordon MacRae with whom she once before recorded the title song.

On Miss Stafford's schedule for RCA Victor release are "Sing Along With Jonathan And Darlene Edwards" in which she works with her husband Paul Weston, and "We Sing The Hymns of Benediction," to be produced with the assistance of Paul Weston.

## NEW OUTLETS FOR HIPSTERS

By MIKE GROSS

Jazz music is taking on an air of respectability. It's moving from the postage-stamp podiums of the cellar clubs to the large stages of the concert halls.

According to Len Feist, head of Associated Music Publishers, and composer Gunther Schuller, who have launched the campaign for a "serious" approach to jazz, more and more U. S. symphony orchestras are turning to jazz-oriented music. (AMP is a wholly-owned subsidiary of Broadcast-Music Inc.) Some of the symphs that have already scheduled jazz pieces in their programs are the Kansas City, the Minneapolis, the Cleveland and the Cincinnati, the Orchestra of the Americas and the New York Philharmonic. The Toledo Symph is planning to schedule a jazz work for the first time on one of its upcoming programs.

Feist, who is the son of the late pop music publisher Leo Feist, is the first "serious music" publisher in this country to publish jazz works. More and more symph orch leaders and managers are discovering that the jazz-oriented pieces are accessible and available for concerts and recitals. "Performances have been growing," says Feist, "and so have the inquiries."

Jazz-Classics' Fusion In a brochure published by his Associated Music firm cataloging the jazz works, Feist states, "In recent years, the increasing rapprochement between jazz and classical music has begun to produce a body of works which attempts to fuse or to combine the spontaneity of jazz with the disciplines of classical music. AMP believes that the music evolving in the middle-ground between jazz and classical music constitutes a vital and stimulating development in contemporary music."

Although Feist has noted that there's a beginning of growth in jazz works being performed by symphony orchestras, he admits that it's still a "peanuts" business. The rental fees come to about \$100 a performance and the recording royalties (which has been stabilized at about 1/4c a minute) still don't bring in too much revenue.

Feist, however, feels that he's in at the start of a trend that will start booming within five and 10 years from now. "There's a generation of musicians," he says, "that are equally talented in classical music and jazz and there is a continual stream of kids growing up who are looking for both kinds of music to play. We now have composers who can fulfill their jazz needs."

In addition to Schuller, who also runs the Modern Jazz Quartet's music firm for which AMP is selling agent, the composers who have jazz works available for orchestra and chamber groups are J. J. Johnson, John Lewis, James Hall and James Giuffre. Supplementing the Yank pieces are works by French, Italian, German, Swiss, Hungarian and Canadian jazz composers.

Vet Viennese Composer  
**Robert Stolz**  
humorously recalls who happened when  
**Following The Script**  
...  
one of the many Editorial Features in the upcoming  
**56th Anniversary Number**  
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## Joanie Sommers' Combo Switch On Coast Riles AFM, Puts Sahl in Middle

Hollywood, Nov. 28.

### Bob Altschuler to Atlantic Replacing Gary Kramer

Bob Altschuler has joined Atlantic Records as director of advertising and publicity and will also have a hand in some production work. He succeeds Gary Kramer who ankleed the post Friday (24).

Altschuler most recently was with Cadence Records as general manager of its now defunct Candid jazz line and also served with other diskeries, among them Riverside and United Artists. Kramer has formed Gary Kramer Productions to manage gospel talent and produce concerts, tours and other ventures in this field.

Joanie Sommers, on a bill with Mort Sahl, lost out on one-nighters at the Pasadena Civic Auditorium Friday (24) and at the Santa Monica Civic Aud Saturday (25) when Local 47 AFM invoked a rule that the singer required backing of a minimum of 21 tooters in each site. Sahl went on, however. Prior to the local dates Miss Sommers had worked on the bill with Sahl on 36 one-nighters around the country without a union complaint. She was backed by the Lou Pagani Trio.

According to Miss Sommers' manager, Ted Wick, Warner Bros. Records was anxious to complete an album being made with the thrush. To help the project along Wick says he planned to use Bob Florence and six sidemen and would pay Pagani, although he was not needed for the Saturday Santa Monica date.

When Local 47 learned of the switch it invoked its 21-men minimum rule for both Sahl gigs. And when John Moss, who was promoting the one-nighters, did not hire that many men the union notified Florence and Pagani that they could not play.

AGVA Act Subs Miss Sommers was not replaced at Pasadena Friday. But on Saturday, the Smothers Bros., an American Guild of Variety Artists act (which, incidentally, supplies its own musical accomp), backstopped Sahl at the Santa Monica Aud.

Local 47 prexy John Tranchitella, asked why his union had not invoked the same minimum rule when Ella Fitzgerald recently one-nighted at the au with the Paul Smith combo (AFM) backstopping, replied:

"That is different. Miss Fitzgerald tours with a package. Musicians are not just picked up for this date or that. She comes in with a full complement of a show."

When asked would Local 47 have moved had the Sahl unit used the Pagani Trio as it had across country on one-nighters and not tried to switch to the Florence group, Tranchitella observed that the union only ruled on actualities, not hypothetical questions.

Wick said it was only to please WB Records that he made the move to switch to Florence. But he stressed that all acted innocently, and none involved knew in advance of the attitude the union assumed.

## Mike Clifford's a Young Singer Who Knocks The Rock—Yens 'Good Music'

Mike Clifford is an 18-year-old singer who isn't banking on rock 'n' roll to bolster his career. Firstly, he says he doesn't feel comfortable singing in the rocking tempo and, secondly, he feels that there's more appeal in "good music" with better chances for a longer career.

Clifford, who came under the managerial aegis of Helen Noga, who also manages Johnny Mathis, about a year ago, is being groomed sans the rock for disks, niteries and pix. He's signed to Columbia Records, with three singles already released and a debut album due early in 1962, and he made his nightclub debut at the Elegante in Brooklyn Nov. 8 with a stand that closed last week.

He believes that by sticking to "good music," showtunes and top-drawer pops he can draw an audience that ranges from the juves who buy the disks to the adults who go to the nightclubs. He thinks that a lot of the young singers today, even those who've come up with bestselling disks, are hampering their longrange chances by concentrating on the rocking tempo.

Clifford wants it known that he isn't knocking rock 'n' roll, it's just that it isn't for him or his future. Meantime, he's prepping to spread the "good music" sound with a guest shot on Ed Sullivan's tv show Dec. 3 and a stand at Boston's Blynstrub's nitery beginning Dec. 11.

## Cutrate Disks By British Mag Stirs Record Retailers

London, Nov. 28.

British record retailers are irate at what they consider a dangerous trend in price cutting. An extended play disk containing four Frankie Vaughan hits—"Green Door," "Give Me the Girl," "Gotta Have Money in the Bank" and "Millord"—has been offered to readers of Woman's Own magazine for 74c (as opposed to standard price of \$2.26).

Besides the low price, record stores are miffed because all four numbers are still on the shelves—and they were bought at the regular price. This stock will have to be written off now, says Harry Tipple, secretary of the Gramophone Record Retailers Assn., as anyone thinking about buying one of those backdated numbers will obviously take the cheaper offer.

According to Phillips Records which pressed the platters for the femme magazine, the disk sale idea was a private arrangement between Vaughan and the publishers. It also was a charitable move, all proceeds going to boys' clubs.

Charitable or not, Tipple says GRRA members are facing such questions from the public as "If a magazine can sell a record at 74c, why can't you?" The exec estimates retailers collect only about 27c profit from an extended play disk and there is no foreseeable way of bringing the price down.

Price cutting, it is generally agreed throughout the trade, would be the bane of the diskers' business as well as the store's, says Tipple. "And," he emphasizes, "we don't expect diskeries to be party to it."

## FRANK BARS 'MOLLY' EXPOSURE IN BRITAIN

London, Nov. 28.

Frank Music Co., British licensee of "The Unshakable Molly Brown" music, has been granted an injunction in an action against Zodiac Records. The order restrains Zodiac from importing disks, tapes or other recordings from the Broadway show for sale of other distribution.

Skone James, attorney for Frank, said it was customary for copyright owners of shows, which were produced in America and later may open in Britain to refuse to license imports of the music until the show was brought here. This practice is designed to prevent the score from becoming stale.

## Henderson Joins EMI

London, Nov. 28.

After seven years with Pye, pianist Joe Henderson switched to one of the major diskeries here, EMI. His next album, "Joe," comes out under the Parlophone imprint Dec. 1.

# Broadway's 'Kean,' 'Let It Ride,' Garner's 'Closeup' Top New LPs

**ALFRED DRAKE: "KEAN"** (Columbia). In addition to being the hand-some original Broadway cast package to be released so far this season consisting of a two-fold jacket with photos in black & white and color topped by a rich-looking cover, "Kean" has lots in the groove. Mainly, of course, there's Alfred Drake's robust and always winning voice. Drake has a singing style that's practically unmatched in the music-comedy field today and, he alone, could carry this set to the top of the sales heap. Robert Wright & George Forrest have come up with a workmanlike score that's a little heavy at times but the lifts do come through often enough to make it a good playable package. Important vocal assists come from Joan Weldon, Patricia Cutts, Lee Venora, Robert Penn and Christopher Hewitt.

**GEORGE GOBEL-SAM LEVENE-BARBARA NICHOLS: "LET IT RIDE"** (RCA Victor). Jay Livingston & Ray Evans have written a spirited score for this Broadway musical version of "Three Men On A Horse." The ballads and material songs lack socko stature, but they do sustain a bright musical pace that will win a good sales and spinning ride. George Gobel and Sam Levene have most of the funny lines but a vocal group, headed by Ted Thurston and Stanley Simmonds, run away with the laughs on a nifty item called "Just An Honest Mistake."

**ERROLL GARNER: "CLOSEUP IN SWING"** (Octave-ABC-Paramount). The musical mood is in high gear in this second package by Erroll Garner in his current Octave-ABC-Paramount tie. By stressing a swinging beat Garner virtually bounces out of the grooves with a keyboard enthusiasm that can't be beat. Eddie Calhoun's bass and Kelly Martin's percussion are in similar spirits and everything (from an oldie like "Some Of These Days" to a Garner original "El Papa Grande") swings along a happy road.

**RUSTY WARREN: "RUSTY WARREN BOUNCES BACK"** (Jubilee). There's no stopping Rusty Warren. Her "sexual philosophy" as swept through the disk field with three clicko LPs and it's now topping up in nifty areas. She's a frank raconteuse who touches on sex without the use of four-letter words (in fact "It" covers everything, naughty here) and it managed to titillate the audience at the Club Alamo, Detroit, where the sit was recorded. It should, however, be kept beyond the reach of the young and the sensitive.

**DICK GREGORY: "EAST-WEST"** (Colpix). The "East-West" title refers to the Dick Gregory sessions at New York's Blue Angel and San Francisco's hungry I which makes up this new comedy LP. Gregory clicks on both coasts. Integration is still his main target but he's broadened his barbs to take cracks at many of today's topics ranging from politics to fallout. His style is sharp and his punchlines are sure and he holds up as one of the brightest commentators on the current scene—Negro or white.

**THE MCGUIRE SISTERS: "SUBWAYS ARE FOR SLEEPING"** (Coral). The Betty Comden-Adolph Green-Jule Styne score for the upcoming Broadway tuner, "Subways Are For Sleeping," gets an attractive pop treatment by The McGuire Sisters, Murray Kane has supplied the group with vocal arrangements that sustains a bounce and balladry pace. The score has a lot of zest and is sprinkled with clever rhymes that the girls spell out to advantage. It should serve as an excellent trailer for the show which is scheduled to bow on Broadway late December.

**GEORGEY HOLDER AND HIS TRINIDAD HUMMINGBIRDS: "SIANGO HYMNS"** (Washington). Here is a collection of authentic-sounding Caribbean songs, performed in a non-commercialized style by dancer-singer Georgey Holder and a group called the Trinidad Hummingbirds. The package of traditional and contemporary material contains chants, hymns, work songs, and native pop material in atmospheric calypso style. Most of the selections are in

native dialect with two exceptions and instrumentation includes drums, tambourines, whistles and other improvised items. It's a well-produced set for buffs of this genre performed in an ethnically-faithful manner.

**ART LINKLETTER: "LET'S PLAY GAMES"** (Capitol). This package is designed for people who are at a loss for what to do with their guests at a party. Art Linkletter has apparently come up with the answer for these poor souls by putting and playing a flock of house-party games on wax. It's a corny set tailor-made for squares—but that makes up a large portion of the disk-buying segment so Linkletter is on the right track.

**ERNESTINE ANDERSON: "MY KINDA SWING"** (Mercury). The jazz-oriented buffs have a treat in store with this new song-grouping by Ernestine Anderson. Her style, though, doesn't limit play to the hipsters alone for she's spread out her vocalistics in a way that even pop spinners can dig. Some of the standards that come up for her jazz interpretations are "Moonlight in Vermont," "They Didn't Believe Me" and "Lazy Afternoon."

**ANTHONY NEWLEY: "TONY"** (London). Coming on heels of his novelty click, "Pop Goes The Weasel," which is included in this package, British singer Anthony Newley has a chance to pick up added spins with this LP release. He does cockney comedy on many oldies ("Bye Bye Blackbird," "Yes, We Have No Bananas" and "All Or Nothing At All") and they all come off.

**MARK RICHMAN-WILLIAM DANIELS: "THE ZOO STORY"** (Spoken Arts). Edward Albee's two-character play, "The Zoo Story," which clicked off-Broadway, is a natural for a disk showcasing. The dialog is gripping, especially as handled by Mark Richman and William Daniels under Arthur Luce Klein's direction, and the mood is often haunting. It's a highly effective addition to the "spoken word" shelf.

**FRANK LLOYD WRIGHT: "ON RECORD"** (Caedmon). The late Frank Lloyd Wright was caught for the disk session in 195 several years before his death. Under questioning from Marianne Mantell and Barbara Holdridge, who run Caedmon, and Ben Raeburn of Horizon Press, the architect's views on life, science, cities, education vs. culture and architecture, of course, come through clearly and pointedly. Wright had his views and stuck by them. And many of them hold up today even without him around.

**JOE BASILE: "PARIS"** (Audio Fidelity). Joe Basile has the Parisian touch. With accordion and orchestra he builds a scintillating Gallic touch with a charming, spinning lilt. The arrangements are simple and to the point making it a refreshing platter for continuous replay. The repertoire moves easily through such items as Charles Trenet's "Que Reste" and Lerner & Loewe's "The Night They Invented Champagne" and "Gigi."

**"DO THE TWIST WITH RAY CHARLES"** (Atlantic). With diskies and artists galore jumping on the Twist wagon, Atlantic has come up with this set of Ray Charles uptempo and bluesy performances that should please Twisters and Charles fans alike.



**LAWRENCE WELK**  
Proudly Presents Another Dot Hit:  
**THE LENNON SISTERS**  
Singing "Sad Movies" B/W "I Don't Know Why I Love You Like I Do."

no. end. There are some driving and earthy arrangements behind Charles' emotional stylings on such tunes as his recent click "What'd I Say" and other items like "I Got A Woman," "Tell The Truth," "Talkin' Bout You" and "I'm Movin' On." All add up to a terpable and listenable package in this hottest of hoof grooves. In addition, there are diagrams and accompanying notes on the back of the jacket which offer basic instructional tips on how to Twist.

**VINCENT LOPEZ: "DANCE ALONG WITH LOPEZ"** (MGM). Longtime dance orch leader Vincent Lopez has his answer to the sing along kick-a-dance along platter. This set features 31 pop standards in six medleys of about five minutes each. Each set is in a different, tery style, covering society, fox trots, waltzes, cha phas, merengues and tangos. Arrangements are slickly styled in the appropriate tempos and the tune selection is pleasant. It's a good bet for the party set and a nice showcasing for the dancsation stylings of Lopez & Co.

**GRETA KELLER: "I REMEMBER VIENNA"** (Fiesta). Greta Keller continues to make the melodies of Vienna a delight. In her second remembrance package, she sticks to the music of Ralph Benatzky giving it a delicious warmth that belongs to the Alt Wien style. Nice assistance comes from vocalist Peter Heinz Kerstein and a Schrammel Orchestra.

## BBC Radio Apologizes To Publishers for Deejay's Fake Request Card Sur

London, Nov. 28.  
BBC Radio had to apologize quickly to the Music Publishers Assn. for a sur thrown on the industry by top deejay Brian Matthew. In his "Saturday Club" disk show, Matthew accused publishers of sending in phony request cards. "Saturday Club," which has about 6,000,000 listeners, abandoned its request spot as "the phony requests are making a complete mock of the business."

Before the indignant publishers could meet to discuss the charge, Michael Standing, Controller of Program Organization (Sound) sent a letter to the MPA expressing the BBC's sincerest regrets.

"While we do receive numbers of such (fake) cards—and we deplore them—we were wrong to attribute the sending of them to members of your industry," he said.

## Longplay Shorts

Harry Hershfield recorded his comedy album for Jubilee not Roulette as erratum in last week's VARIETY. Verve Records is issuing "Chicago And All That Jazz," based on Du Pont's "Show of the Week" aired on NBC-TV Sunday (28). Arranger-conductor Robert Mersey recorded his first LP for Columbia, an instrumental version of the Broadway musical, "Kean." Caedmon Records is preparing a special disk jockey campaign for the Carol Channing reading of "Gentlemen Prefer Blondes." MGM Records is issuing an "El Cid" LP by composer-conductor Miklos Rozsa to tie in with the Allied Artists' release of the pic. Julius Monk returned from a European holiday last week to supervise recording of his "Seven Come Eleven" nitery revue for Columbia Records. For its final release of 1961, Angel is adding two packages to its "Great Recordings of the Century" series, a collection of recordings made during 1915-58 by the late Sir Thomas Beecham. Added to the "Great Recordings" series are Benjamin Gigli and Arthur Schnabel. Josh White, Elektra diskier, will give a concert in Berkeley, Cal., Dec. 9 and then goes into Chicago's Gate of Horn on Dec. 19 for two weeks.

## Top Singles Of The Week (The 'Best Bets' of This Week's 100-Plus Releases)

**ELVIS PRESLEY: ROCK-A-HULA BABY**  
(RCA Victor)..... Can't Help Falling In Love  
Elvis Presley's "Rock-A-Hula" (Gladys\*) is a twist entry, with an Hawaiian angle, by the originator of that pelvic swing which is the basis of the current dance craze. "Can't Help Falling In Love" (Gladys\*) is a good ballad with a rocking ballad. Both tunes are from Presley's "Blue Hawaii" pic score.

**BOBBY DARIN: AVE MARIA**  
(Atco)..... O Come All Ye Faithful  
Bobby Darin's "Ave Maria" is a respectful seasonal version of this traditional religious which should have extra impact among the Coke set via this slice. "O Come All Ye Faithful" is another Christmas number also handled tastefully by Darin and chorus.

**PAUL ANKA: LOVELAND**  
(ABC-Paramount)..... The Bells At My Wedding  
Paul Anka's "Loveland" (Spankat) is a swinging ballad with a clever lyric which this young singer belts in infectious style against a fine background. "The Bells At My Wedding" (Spankat) is an okay sentimental item also with good chances.

**THE OLYMPICS: MASH THEM 'TATERS**  
(Arvee)..... The Stomp  
The Olympics' "Mash Them 'Taters" (Escort) is a driving rhythm number delivered in this combo's familiar catching style. "The Stomp" (Escort) is back in this group's "Hully Gully" groove.

**BILL BLACK COMBO: TWIST-HER**  
(Hi)..... My Girl Josephine  
Bill Black Combo's "Twist-Her" (Jeet) gives this rocking unit another chance for a driving instrumental workout to which the juves can hoof and wiggle. "My Girl Josephine" (Travist) is another facet of this group's trademarked sound.

**FATS DOMINO: JAMBALAYA**  
(Imperial)..... I Hear You Knocking  
Fats Domino's "Jambalaya" (Acuff-Rose) brings back this country hit of a decade ago in a nifty rocking version by one of the most potent performers in this idiom. "I Hear You Knocking" (Commodore) is a solid blues item also due for widespread spins.

**PATTI PAGE: TOO LATE TO CRY**  
(Mercury)..... Go On Home  
Patti Page's "Too Late To Cry" (Egapt) is a bright rhythm ballad which this songstress bounces across with the kind of beat which will make its way commercially. "Go On Home" (Pampert) harks back to Miss Page's "Tennessee Waltz" mood which has been way overdue in the intervening years.

**THE QUOTATIONS: IMAGINATION**  
(Verve)..... Ala-Men-Sy  
The Quotations' "Imagination" (ABC) destroys the original material in a way the kids go for with a payoff passion. "Ala-Men-Sy" (Lycoming) makes little sense titlewise or spinning-wise.

**BILLY VAUGHN: EVERYBODY'S TWISTING DOWN IN MEXICO**  
(Dot)..... Melody In The Night  
Billy Vaughn's "Everybody's Twisting Down In Mexico" (Treet) brings a Latino beat to the Twist and the added sway should help get it play. "Melody In The Night" (Talisman) presents a schmaltzy attitude that always works well in the latehour programming slots.

**THE STEREO'S: SWEET WATER**  
(Cub)..... The Big Knock  
The Stereo's "Sweet Water" (Figure) is another sharp rocking number delivered by this blues combo with a solid pinch. "The Big Knock" (Roosevelt) is more routine.

**JACKIE DE SHANNON: BABY**  
(Liberty)..... Ain't That Love  
Jackie De Shannon's "Baby" (Metric) has a new rocking sound via this songstress' offbeat and standout vocal flourishes which could make it go all the way. "Ain't That Love" (Progressivet) is an all-out blues rendition of a Ray Charles number.

**GINNY ANGEL: HENRY SCHULTZ'S HEART**  
(RCA Victor)..... There'll Be Some Changes Made  
Ginny Angel's "Henry Schultz's Heart" (Little Rock) could grab up the novelty play in the upcoming Christmas sweepstakes. It's juve pegged in lyric angle with a good oomp-pa beat to catch the ear. "There'll Be Some Changes Made" (E. B. Markst) has sounded better in other disk interpretations.

**SAVERIO SARIDIS: LOVE IS THE SWEETEST THING**  
(Warner Bros.)..... Here's Where I Belong  
Saverio Saridis' "Love Is The Sweetest Thing" (Harms\*) showcases this New York policeman's piping in a Mario Lanza vein on a fine oldie which he wraps up in classy legit style. "Here's Where I Belong" (Embassy) is another big ballad which he does with finesse.

**THE DRIFTERS: ROOM FULL OF TEARS**  
(Atlantic)..... Somebody New Dancin' With You  
The Drifters' "Room Full of Tears" (St. Louis-Progressivet) is a neatly swinging ballad with a good lyric which this vocal combo projects to the teenage audience. "Somebody New Dancin' With You" (Ark-La-Tex-Progressivet) is another good rocking side also due for lotsa plays.

**JERRY WRIGHT: RULES OF THE ROAD**  
(Decca)..... Promise Me  
Jerry Wright's "Rules of the Road" (Metrose\*) is an excellent ballad, smartly written and smoothly belted by this singer. It's the type of number which may not be an immediate pop hit but which should pick up performances over the long pull. "Promise Me" (Landsdowne) is a big ballad with a poetically sexy lyric.

\*ASCAP. †BMI.

# WILL SUCCESS SPOIL FOLK BIZ?

## Deejay's R 'n' R Show in Pitt Packs 'Em in For a Rousing \$10,000 Take

Pittsburgh, Nov. 28. Rock 'n' roll is far from dead in Pittsburgh and the beacon light in this flourishing field is a quiet unassuming disk jockey named Porky Chedwick who has the largest hard core of fans in the area. He came to the attention of traders last Wed. (22) when he packed Syria Mosque with 3,980 customers who paid over \$10,000 to see his show.

Chedwick used his station, WAMO, to promote the whole show, using one newspaper after the Sunday before the performance after almost all of the tickets had been sold.

On the night of the show, hundreds of people were turned away for his second sellout of the year. Only real names on the bill were Jackie Wilson and Joey Dee & the Starlighters. However, there were 24 acts on the bill and every one was greeted with wild applause.

Chedwick's background is a strange one if only that he has been playing the same lowdown type of rhythm and blues for his past 15 years. He believes in his own taste when selecting records for his show and tries to listen to everything that crosses his desk. Indie labels are always given preference along with new artists, and he is the most approachable d.j. in the city.

Questioned at intermission why his last two shows were so successful since others here were failures or mild successes, Chedwick said, "I know the songs and artists my people like. That's why I make it and others don't. Dig?"

## Musician's Death in Tub Rates \$25,000 Workmen's Compensation, Widow Sez

Albany, Nov. 28. The widow of a musician who drowned in a hotel bathtub while on tour with a band has appealed to the Appellate Division of the N.Y. Supreme Court for about \$25,000 in workmen's compensation. A hearing referee for the state's Workmen's Compensation Board held in favor of the claim but he was overruled by the board. She seeks to upset its decision.

Robert S. Orpin, a member of the Stanley Frank orchestra, drowned in a Fort Worth hotel during a tour to help introduce a new model car. Mrs. Florence G. Orpin contends that his death occurred while he was "working."

Her attorneys assert that it is important for a musician to keep clean and even more important while he's on tour since he is subject to orders of his employers. In Orpin's case he was employed by the D. B. Brothers Inc. ad agency which booked the Frank orch.

One appeals court exception to the position that taking a bath is a purely personal matter came when it ruled for a tree nursery company representative. He was injured while "bathtubbing" after wallowing in the dirt in his firm's interests.

## Stereo, Monaural Phono Sales Spurt at Factory

Washington, Nov. 28. Stereo and monaural phonograph factory sales showed further signs of recovery during September when both categories chalked up the biggest monthly totals of the year. Although the three-quarter sales figures were behind 1960's margin was narrowing.

Electronic Industries Assn. reported 124,142 monaural phonographs sold at the factory in September as against 106,157 in August. The nine-month total for this year was pegged at 662,946 compared with 738,671 in 1960.

Stereo factory sales soared from 242,364 in August to 328,045 in September. Through September, 1,877,624 stereo sets were sold as against 2,309,875 for the like 1960 period.

### Austrian Disk Best Sellers

Vienna, Nov. 28.

Der Mann im Mond	Backus (Polydor)
Schoener, Fremder Mann	Connie Francis (MGM)
Hello, Mary Lou	Nelson (London)
La Paloma	Freddy (Polydor)
Wheels	Vaughn (London)
Zuckersuppe	Ramsay (Polydor)
Babysitter-Boogie	Bendix (Columbia)
Apache	Ingman (Metronome)
Weisse Land	Makulis (Ariola)
Weisse Rosen aus Athen	Mouskouri (Philips)

## BMI Stages Boffo Show for Newsmen

Washington, Nov. 28. Broadcast Music Inc. produced the show for the National Press Club's dressiest party of the year for the fifth time. It was another hit.

Party is the only blacktie affair of the year for an organization which leans to informality. It is a dinner dance given in honor of the current club president.

Mahalia Jackson could have sung all night as far as the crowd was concerned. She had to beg off after two encores of "Saints Go Marching In." Earlier, she had sung "Bless This House," "Once in My Heart" and "Battle of Jericho."

Mexico's Ambassador, Antonio Carillo Flores, in an unusual tribute to a performer, came to the club to introduce Elvira Rios as "a person able to express the spirit of the Mexican people in music." Her emotional way with a song, something of a Latin-American version of Edith Piaf, went over big with the newsmen. Perhaps no vocalist can make "Frenesi" sound as exciting. She sticks with the Spanish language in lyrics, although she speaks English well. "Besame Mucho" and "Amour, Amour" were also standout numbers for her.

Charlie Byrd, jazz guitarist who headquarters in Washington, exhibited his unique talent, but it was the wrong setup for him. A huge ballroom filled with people who have been drinking is not the environment for a skilled guitarist. Byrd's playing requires complete attention, and he didn't get it.

Sammy Kaye and his Orchestra did show backing and played for dancing. "So You Want to Lead a Band" still has plenty of entertainment value at a club party where everybody knows the show-off conductors.

BMI had its top men on hand for the Washington public relations adventure. Sydney Kaye, board chairman, and Carl Haverlin, prez, were there, along with Robert J. Burton, who emceed the show. Their Washington man, Sam Slavisky, ran the operation smoothly and with taste. Carp.

## WB Taps Jim Hilliard As Its A&R Director

Jim Hilliard has been named director of artists & repertoire at Warner Bros. Records. He will report to WB prexy Mike Maitland and will headquarter in the company's Burbank offices.

Hilliard, a vet. a&r man, served in similar capacities with RCA Victor, Decca, Coral and Mercury Records. In joining WB, he will discontinue his independent production activities to give full time to his new post.

## QUALITY VERSUS COMMERCIALISM

By EDDIE KALISH

Folk music "will always possess a sufficient strength for a sufficient audience in America," according to Harold Leventhal, folk concert promoter and artist manager. This type of music has "a continuously growing audience," he feels, but in the area of folk performers there are "too few good artists who can last long."

In this regard Leventhal separates the commercial folk groups who are only as strong as their latest record or the popularity of their particular gimmick from the artists who concentrate on material and quality. "The group (artist) that proves to be musically good and interested in treating folk music with respect and who develops as an artist will always continue," he states.

In his opinion, the folk field is still growing. The pop folk groups are creating an audience that is now beginning to listen to the more purist groups. It is only a matter of time, he believes, before these commercially-oriented folk-singers begin to fade. "The old will remain and the commercial will go," Leventhal says, figuring that some artists who have long been around like the Weavers and Pete Seeger are consistent sellers and will continue to be after the gimmick and less-reverent folkniks have drifted away.

## Lucrative Field

The folk field today, Leventhal asserts, is lucrative for both talent and producer. "It has a definite built-in audience." The continued success of folk music and artists is not a matter of fadism, he opines, but rather lies "in the continuation and development of good performers and good material."

He feels that those whose interest is in the distortion of the music for gimmickry and whose ambition is solely in money and not in their music will go.

Leventhal avers that the artist must have regard for the music without trying to "mold it into a hit." Most folk hits come by accident, he says, and the good folk music will always last and have a sufficient audience. The only thing that is a fad about the folk boom, he believes, is the commercialism being applied to it. In its own way, however, commercialism is helping to create an audience for the music. But in the end these elements will be left behind and this audience will be looking for more solidly-based material and artistry than that that first attracted it.

Leventhal points out that an audience built for folk music is quite likely to stay with it. There are young adults, teenagers and college-age all involved in the trend. They all have their particular artists and some have their preference as to type of folk music.

While the fad-type groups and artists are likely to be displaced in favor of more quality-conscious folk artists, Leventhal believes that folk melodies are hardly another music business fly-by-night.

## Discos Mexicanos Nets \$40,000 in Last 3 Mos.

Mexico City, Nov. 28. The Discos Mexicanos diskery, handling the Orfeon, Maya and Dimsa labels, marked its fourth year last week with an improved fiscal showing. Rogelio Azcarra, head of the firm, said that despite problems which had to be faced in the beginning, the firm is on a sound financial footing.

Profit of \$32,000 has been chalked up here in Mexico in past three months; \$4,000 in New York and an equal amount in Venezuela, Azcarra revealed.

New contracts, either completed or in closing stages of negotiation, will insure distribution of firm's labels throughout the world. Diskery plans to set up other pressing plants in other world areas.

## Discos Mexicanos Denies Bankrupt Charge

Mexico City, Nov. 28. Luis Adell, administrative v.p. of Discos Mexicanos, S.A., stated last week that he is incensed by Radio Corp. of America and RCA Victor Mexicana, its Mexican subsidiary. His beef stems from allegedly false remarks made by Mariano Rivera Conde, RCA Mexicana v.p., inferring that the Orfeon label was bankrupt, with its assets being auctioned off.

Adell said Conde's assertions were not true, and a maneuver to hurt the prestige of a national firm. He added that his firm's volume has grown 2% of national market back in 1957 to 16% this year. He emphasized that finances are sound, with "satisfactory profits" and prospects are "promising" not only in Mexico but in Latin America and other countries.

Adell also vigorously denied that Discos Mexicanos had approached Philips to auction off its assets. The only "truth" that his firm is negotiating with Philips to represent its catalog in certain European territories, Adell said.

Discos Mexicanos launched long plays at rock bottom prices some time back. Before its Orfeon "bargain" records low priced longplays were unavailable in Mexico. Firm had been subject to attack by other diskeries for its cutrate and bargain sale tactics.

Col's St. L. Promo Mgr. Eugene Denonovich has taken over as promotion manager of Columbia Record Distributors' St. Louis branch. He was formerly assistant manager of the St. Louis Symphony.

## Off-B'way 'Connection' a Composer's Showcase—3 Jazz Scores to Date

London, Nov. 28.

**His Latest Flame**... Presley (RCA)

**Walkin' Back To Happiness**... (Columbia) Shapiro

**Take Good Care of My Baby**... (London) Vee

**Big Bad John**... Dean (Philips)

**Girl in Arms Is Girl in Heart**... Richard (Columbia) Faith

**Time Has Come**... Faith (Parlophone)

**Take Five**... Brubeck (Fontana)

**Hit The Road Jack**... Charles (HMV)

**Moon River**... Williams (HMV)

**Tower of Strength**... Vaughan (Philips)

## Jazz Jumps On B'way Musicals

Broadway is getting a heavy jazz treatment so far this season. As of last week, there were seven new musicals on Broadway, four of which have jazz albums either in release or on the way. Of those musicals yet to come in, one also has a jazz set coming.

The seven shows include "How To Succeed in Business Without Really Trying," "Kean," "Kwamina," "Let It Ride," "Milk and Honey," "Sail Away" and "The Gay Life." Of those, neither "Let It Ride," "Sail Away" nor "Gay Life" are represented in the jazz market.

"Kwamina," the first musical fatality of the season, has music by Richard Adler and has been jazz-styled by Billy Taylor on Mercury. Frank Loesser's score for "How To Succeed" is getting a big band (20 pieces) jazz treatment by Doug McFarland on Verve. Robert Wright and George Forrest's music for "Kean" has been arranged for jazz by Jimmy Heath. Ernie Wilkins and Melba Liston for release on Riverside by the Riverside All-Stars which feature Blue Mitchell, Heath and the Baby Timmons Trio.

"Milk and Honey," with music by Jerry Herman, has an Everest platter on the market featuring Charlie Shavers and Wild Bill Davis. There will also be a two-title single released from the album as well as a two-title jazz single by Churchill and his Orchestra on Ace Records.

"Subways Are For Sleeping," which is slated for a Dec. 24 opening on Broadway, will also get a jazz workover. The Julie Styne music will be waxed by Dave Grusin on Columbia.

## Deny Motion to Dismiss 250G Tenn. Suit Vs. AFM

Nashville, Nov. 28. Davidson County Circuit Court Judge Roy Miles has denied a motion to dismiss a \$250,000 damage suit brought by local promoter Abe Stein against the American Federation of Musicians and Local 257. The court, in ruling against the defendants motion, gave them 20 days in which to file an answer to the complaint.

Stein charged that he was deprived of his livelihood for several years in the 1950s because of being on the union's "unfair list."

Basis for the suit began in 1951 when Stein booked Duke Ellington to play in Nashville. Ellington failed to appear for the afternoon portion of the concert. Later when the bandleader returned here for another engagement, Stein filed suit to attach his earnings to compensate for the 1951 loss.

The dispute was settled out of court, but as a result Stein was placed on the AFM's "unfair list."

Off-Broadway's long-running Living Theatre production, "The Connection" is turning out to be a composer's showcase. So far the production has had three sets of jazz scores, two of which were performed in Europe via productions of the Jack Geibel drama there. One score is featured on a film version of the script and another was heard in a Coast production. Two publishers have published scores and shortly there will be a total of three disks out of the music.

The original score for "Connection" was written by Freddy Redd. It was recorded by him on Prestige and was also waxed on ABC-Paramount. Recently, publisher E. B. Marks announced acquisition of the music, which is represented on the yet-to-be-released here film version and was also heard in the short-lived London production of the play.

During the summer another score was put to use in the show for its European tour and this music is now being played in the off-Broadway production. The music is composed by Cecil Payne and Kenny Drew, the former having written three of the current tunes and the latter four. Charlie Parker Music and Mayhew Music have acquired this score for publication and are planning a piano folio of the music. It will also be recorded by Payne on Charlie Parker Records for release soon.

Yet a third score for the drama was composed by Dexter Gordon for use in the Los Angeles presentation last winter. No wages or publication of this score seem to have been done.

In addition to their exposure as composers and record artists, the writers are featured on stage playing their instruments and also toying in a few lines now and then. Redd was featured in the original company, Gordon played on the Coast while Payne and Drew toured with the show in Europe. Drew stayed overseas, but Payne returned and is now appearing at the Living Theatre, N. Y., in the dope and jazz opus.

## His Label Thriving, Sez Discos Mexicanos Exec; Denies Bankrupt Charge

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# VARIETY'S RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This weekly tabulation is based on a statistically balanced ratio of disk sales, nationally, as reported by key outlets in major cities, and music programming by the major independent radio stations.

This Last No. Wks.	Wk. Wk. On Chart	Label
1	1 9	<b>BIG BAD JOHN</b> Jimmy Dean ..... Col
2	4 7	<b>PLEASE MR. POSTMAN</b> Marvelettes ..... Flare
3	3 9	<b>FOOL NUMBER ONE</b> Brenda Lee ..... Decca
4	2 9	<b>RUNAROUND SUE</b> Dion ..... Laurie
5	5 5	<b>GOODBY CRUEL WORLD</b> James Daren ..... Colpix
6	13 5	<b>WALK ON BY</b> Leroy Van Dyke ..... Mercury
7	9 6	<b>CRAZY</b> Patsy Cline ..... Decca
8	16 10	<b>YA YA</b> Lee Dorsey ..... Fury
9	25 2	<b>RUN TO HIM</b> Bobby Vee ..... Liberty
10	22 5	<b>LET THERE BE DRUMS</b> Sandy Nelson ..... Imperial
11	11 6	<b>MOON RIVER</b> Henry Mancini ..... Victor
12	6 11	<b>BRISTOL STOMP</b> Dovells ..... Parkway
13	8 8	<b>THE FLY</b> Chubby Checker ..... Parkway
14	12 16	<b>YOU'RE THE REASON</b> Bobby Edwards ..... Crest
15	7 13	<b>THIS TIME</b> Troy Shondell ..... Liberty
16	15 8	<b>TOWER OF STRENGTH</b> Gene McDaniels ..... Liberty
17	20 5	<b>MOON RIVER</b> Jerry Butler ..... Vee Jay
18	21 10	<b>I UNDERSTAND</b> G Cleffs ..... Terrace
19	17 5	<b>HEARTACHES</b> Marcel ..... Colpix
20	18 10	<b>I LOVE HOW YOU LOVE ME</b> Paris Sisters ..... Gregmark
21	10 12	<b>SAD MOVIES</b> Sue Thompson ..... Hickory
22	23 5	<b>TONIGHT</b> Ferrante & Teicher ..... UA
23	29 5	<b>GOD, COUNTRY AND MY BABY</b> Johnny Burnette ..... Liberty
24	19 4	<b>JUST OUT OF REACH</b> Solomon Burke ..... Atlantic
25	32 3	<b>THE LION SLEEPS TONIGHT</b> Tokens ..... Victor
26	30 3	<b>I DON'T KNOW WHY</b> Linda Scott ..... (CO)
27	31 6	<b>SEPTEMBER IN THE RAIN</b> Dinah Washington ..... Mercury
28	27 8	<b>A WONDER LIKE YOU</b> Ricky Nelson ..... Imperial
29	14 11	<b>HIT THE ROAD JACK</b> Ray Charles ..... ABC-Par
30	38 3	<b>LANGUAGE OF LOVE</b> John D. Loudermilk ..... Victor
31	33 5	<b>IN THE MIDDLE OF A HEARTACHE</b> Wanda Jackson ..... Capitol
32	35 3	<b>JOHNNY WILL</b> Pat Boone ..... Dot
33	28 5	<b>I WANT TO THANK YOU</b> Bobby Rydell ..... Cameo
34	26 8	<b>EVER LOVIN'</b> Ricky Nelson ..... Imperial
35	45 4	<b>BRIDGE OF LOVE</b> Joe Dowell ..... Smash
36	48 2	<b>SMILES</b> Timi Yuro ..... Liberty
37	24 12	<b>LET'S GET TOGETHER</b> Hayley Mills ..... Vista
38	— 1	<b>UP A LAZY RIVER</b> St Zenner ..... Liberty
39	— 1	<b>TURN AROUND, LOOK AT ME</b> Glen Campbell ..... Crest
40	50 2	<b>SOOTHE ME</b> Sims Twins ..... Sar
41	39 5	<b>GYPSY WOMAN</b> Impressions ..... ABC-Par
42	47 2	<b>HAPPY BIRTHDAY SWEET SIXTEEN</b> Neal Sedaka ..... Victor
43	— 1	<b>GYPSY ROVER</b> Highwaymen ..... UA
44	— 1	<b>SOMETIME</b> Gene Thomas ..... UA
45	— 1	<b>FUNNY HOW TIME SLIPS BY</b> Jim Elledge ..... Victor
46	— 1	<b>WHAT I FEEL IN MY HEART</b> Jim Reeves ..... Victor
47	— 1	<b>TOWN WITHOUT PITY</b> Gene Pitman ..... Musicor
48	— 1	<b>COMANCHEROS</b> Claude King ..... Col
49	46 10	<b>TAKE FIVE</b> Dave Brubeck ..... Col
50	42 13	<b>FOOT STOMPIN'</b> Flares ..... Felsted

## Duke Ellington Racks Up Mild \$3,090 in Polished Town Hall, N. Y., Concert

Duke Ellington and his orchestra (14) grossed a mild \$3,090 in a Town Hall, N.Y., concert last Wednesday (22). Troubadour Productions presented the outing which was scaled to a \$3.80 top.

It was a slick session that had a touch of everything from nostalgia to Ellington's latest composing effort—the score for United Artists' "Paris Blues." The Ellington trademark showed clearly through the evening with mellow effectiveness on ballads and punching drive when the tempo rose.

Ellington showcased a goodly sampling of his work through the years, from a muted solo treatment of a medley of 1920 tunes including "Black and Tan Fantasy," "Creole Love Song" and "The Mooch," to the full-blown big band treatment of "Stompin' at the Savoy" and his score for "The Asphalt Jungle" vidseries. Although the early segments of the session seemed somewhat restrained, the orch moved briskly as the performance progressed and solo skills sparked the hall.

"Cat" Anderson's high-ranged trumpet excited, with particular dynamics displayed on "September Song." Johnny Hodges' alto work showed some standout elements, especially on a trio of tunes including "Passion," "All of Me" and "Sunny Side of the Street." Some wild and solid tenor work was contributed by Paul Gonsalves on such tunes as "One More Time." James Hamilton's clarinet was both a solo and ensemble asset. Lawrence Brown showed some effective slide and mute stuff on trombone.

In the percussion department, Sam Woodyard supplied a solid beat on drums with some especially hip mallet work on "Congo Square." His solo on "Skin Deep," however, disappointed with a lack of big band dynamics. Aaron Bell was solid and often humorous on bass, getting some sock solo effects as well as providing strong rhythm backing.

Vocalist Milt Grayson was featured with the group. Although his bass baritone voice blended well with the orch's sound, he didn't show much originality. However, he proved a competent singer who handled his chores in okay style against the roar of his accompaniment.

A special attraction for the date was Lonnie Johnson, an oldtime blues singer from New Orleans who performed with Ellington in the 1920s. He displayed fine styling on guitar and vocally. He scored with "September Song," "Tomorrow Night," and the comic flavored "Jellyroll Baker."

For Ellington himself it was a personal click as well as a group success. His patter was pleasant and amusing, and his playing had a smooth and knowing touch, as particularly demonstrated on his "Single Petal of a Rose." There were, perhaps, some unnecessary numbers in the program that ran the concert a bit long, but overall it was a solid and warmly-received outing. Kali.

## JUBILEE BUILDS POP LINE; TOP 40 OUT?

Working on the theory that the era of the "Top 40" is on its way out, Jubilee Records has been making some talent manipulations during the past month to build a straight pop line. It has signed two groups and three single artists of standing pop reputations, and has begun to cut disks with them.

The recent pacts include Vaughn Monroe, the Four Coins, the Four Aces, Georgia Gibbs and Sylvia Syms. The label also has had Al Alberts, formerly of the Four Aces, under contract for some months. Already completed are singles by the Four Coins and Monroe. On the schedule for sessions soon are disks by the Aces and Miss Gibbs.

In another area, Jubilee has just completed a session for a new addition to its comedy series. Taped last Thursday (16) at the Roundtable, N.Y., the album features humorist Harry Hershfield doing monologs of some of the stories he's told to Presidents, among them John F. Kennedy, Dwight D. Eisenhower, Harry S. Truman and Franklin D. Roosevelt.

## RETAIL ALBUM BEST SELLERS

(A National Survey of Key Outlets)

This Last No. wks.  
wk. wk. on chart

1	3 8	<b>ELVIS PRESLEY</b> (Victor) Blue Hawaii (LPM 2426)
2	1 19	<b>JUDY GARLAND</b> (Capitol) Judy Garland at Carnegie Hall (WBO 1569)
3	10 47	<b>CAMELOT</b> (Columbia) Original Cast (KOL 5620)
4	4 13	<b>LIMELITERS</b> (Victor) Slightly Fabulous (LPM 2393)
5	2 13	<b>MITCH MILLER</b> (Columbia) Your Request (CL 1671)
6	7 11	<b>KINGSTON TRIO</b> (Capitol) Close-Up (T 1642)
7	5 5	<b>HENRY MANCINI</b> (Victor) Breakfast at Tiffany's (LPM 2362)
8	3 16	<b>JOHNNY MATHIS</b> (Columbia) Portrait of Johnny (CL 1644)
9	6 14	<b>HARRY BELAFONTE</b> (Victor) Jump Up Calypso (LPM 2388)
10	12 15	<b>RAY CONNIF</b> (Columbia) Somebody Loves Me (CL 1642)
11	11 82	<b>SOUND OF MUSIC</b> (Columbia) Original Cast (KOL 5450)
12	14 16	<b>DAVE BRUBECK</b> (Columbia) Time Out (CL 1397)
13	16 66	<b>NEVER ON SUNDAY</b> (UA) Soundtrack (UAL 4070)
14	17 22	<b>LAWRENCE WELK</b> (Dot) Yellow Bird (DLP 3389)
15	9 7	<b>BOB NEWHART</b> (WB) Behind the Button Down Mind (W 1417)
16	13 45	<b>GREAT MOTION PICTURE THEMES</b> (UA) Various Artists (UAL 3122)
17	18 7	<b>WEST SIDE STORY</b> (Columbia) Soundtrack (OL 5670)
18	19 18	<b>FRANK SINATRA</b> (Capitol) Come Swing With Me (W 1594)
19	15 4	<b>FRANK SINATRA</b> (Reprise) I Remember Tommy (R 1003)
20	34 4	<b>MITCH MILLER</b> (Columbia) Holiday Sing Along (CL 1701)
21	26 35	<b>PAUL ANKA</b> (ABC-Par) Sings His Big 15 (ABC 323)
22	24 13	<b>EARL GRANT</b> (Decca) Ebb Tide (DL 4165)
23	46 45	<b>RUSKY WARREN</b> (Jubilee) Knockers Up (JLP 2029)
24	21 30	<b>MITCH MILLER</b> (Columbia) TV Sing Along (CL 1628)
25	32 25	<b>KINGSTON TRIO</b> (Capitol) Going Places (T 1564)
26	22 23	<b>ELVIS PRESLEY</b> (Victor) Something for Everyone (LPM 2370)
27	19 6	<b>SHELLEY BERMAN</b> (Verve) Personal Appearance (V 15027)
28	43 3	<b>BOB MOORE</b> (Monument) Mexico (M 4005)
29	38 13	<b>BRENDA LEE</b> (Decca) The Way (DL 4176)
30	33 13	<b>JOSE JIMINEZ</b> (Kapp) The Astronaut (KL 1238)
31	20 29	<b>CARNIVAL</b> (MGM) Original Cast (E 3946)
32	40 3	<b>FERRANTE &amp; TEICHER</b> (UA) West Side Story (UAL 3166)
33	47 4	<b>CHUBBY CHECKER</b> (Parkway) Let's Twist Again (P 7004)
34	42 15	<b>CONNIE FRANCIS</b> (MGM) More Greatest Hits (E 3942)
35	— 1	<b>CHUBBY CHECKER</b> (Parkway) The Twist (P 7001)
36	48 2	<b>ELLA FITZGERALD</b> (Verve) Ella in Hollywood (V 4052)
37	35 6	<b>CONNIE FRANCIS</b> (MGM) Never On Sunday (E 3965)
38	25 5	<b>WEST SIDE STORY</b> (Columbia) Original Cast (OL 5230)
39	23 13	<b>60 YEARS OF MUSIC AMERICA LOVES</b> (Victor) Various Artists, Vol. III (LPM 1509)
40	— 1	<b>DAVE BRUBECK</b> (Columbia) Time Further Out (CL 1690)
41	41 12	<b>PETER NERO</b> (Victor) New Piano in Town (LPM 2383)
42	27 51	<b>EXODUS</b> (Victor) Soundtrack (LOC 1058)
43	— 1	<b>TENNESSEE ERNIE FORD</b> (Capitol) Hymns (T 756)
44	45 12	<b>DAVE GARDNER</b> (Victor) Ain't That Weird (LPM 2335)
45	31 14	<b>FOUR PREPS</b> (Capitol) Four Preps On Campus (T 1566)
46	— 1	<b>KING OF KINGS</b> (MGM) Soundtrack (MGM 1E2)
47	— 1	<b>BILLY VAUGHN</b> (Dot) Berlin Melody (DLP 3396)
48	36 4	<b>JOAN BAEZ</b> (Vanguard) Joan Baez, Vol. II (VRS 8094)
49	39 6	<b>ENOCH LIGHT</b> (Command) 35MM Stereo (RS 826 D)
50	28 18	<b>FRANK SINATRA</b> (Reprise) Sinatra Swings (R 1002)

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# Liberty Gets Johnnie Ray, UA Inks Bernie Lawrence; Other Signings

Johnnie Ray has been signed to a long-term contract with Liberty Records. The deal calls for both single and album product which will be handled by the diskery's eastern artist and repertoire director, Clyde Otis. Scheduled for immediate release is a waxing by Ray, couched with femme pop chirp, Timi Yuro, of "I Believe" and "A Mother's Love." Ray also records his first LP for Liberty next week, slated for January release.

**United Artists: Bernie Lawrence**  
United Artists has tagged Bernie Lawrence to a term contract. Lawrence, who last recorded on his own label, is a brother of Steve Lawrence who also is signed to UA. His initial sides are "Collecting Girls" and "Yesterday."

**Columbia: Dave Grusin**  
Dave Grusin, jazz pianist-arranger, has been signed to Columbia Records. His first LP will be released in January. For the past two years he has been singer Andy Williams' accompanist. He's now appearing with his own trio at New York's Left Bank.

**Warner Bros.: Saverio Saridis**  
Saverio Saridis, New York's singing cop who was "discovered" walking his beat outside the Plaza Hotel, has been inked by Warner Bros. which has also optioned him for future film and tv appearances. On leave of absence from his police duties, he has already been

set for four appearances on the Ed Sullivan Show, a tv spectacular and a five-week engagement at the Plaza.

**Riverside: Eddie Vincent**  
Eddie Vincent, bandleader of the 1940s, has signed with Riverside. He has already cut some singles for the label with Cannonball Adderley aimed at the pop market. Vincent will most probably also wax some albums for the line.

**Palisades: Ray Rivera, Others**  
The indie Palisades diskery, based in Englewood Cliffs, N. J., has tagged nitery vocalist Ray Rivera. The singer, who formerly recorded for MGM with the Art Mooney orch and recently for Decca, is now on an extended engagement at the Candlelight Club, Montreal.

Also in on the Palisades signings are The Palais Royals, a six-piece instrumental combo formerly on the Nancy label, and Eddie Sulik, the lead singer of The Echoes, who have been etching for Columbia.

**United Southern Artists: The Pacers**  
The Pacers, pop singing group, have been signed by United Southern Artists. Formerly with Sun Records, the team will have their initial release for its new label in December.

## \$2,000,000 Govt. Disk Order Goes to Allied

A contract to supply all recordings and pressings for Government agencies from Nov. 1, 1961 through Oct. 30, 1962 has been awarded by the General Service Administration to Allied Record Manufacturing Co., a division of Precision Radiation Instruments. It is the 14th such pact awarded to Allied.

Major Government user of the disks and pressings is the Armed Forces Radio Service. The Treasury Dept., Armed Forces Recruiting program, U. S. Information Agency and other Government branches also use these transcriptions. Allied estimates that gross billings for the year under contract will run between \$1,500,000 and \$2,000,000.

## Inside Stuff—Music

Nina & Frederic, who were among the artists on the Royal Command Variety bill earlier this month, are set to pre-record their own Christmas tv show for Associated TeleVision, but the stint is dependent on the outcome of the current performers' strike. The folk team is also negotiating their own tv series for next year. Also on their immediate slate is a guest appearance on an Ed Sullivan show next month.

The Danish husband and wife team, who started a Moss Empires tour at the beginning of October, are being presented in Britain as the first joint venture by Philip Raymond Solomon and John Coast. Solomon is an Irish promoter and vaude agent, while Coast mainly reps opera singers.

WNEW radio disk jockey William B. Williams has crossed the wax curtain and cut a record. Called "A Letter to Santa Claus," it is a talking disk with lush string work in the background. Williams, who is making his first disk outing with the venture, plays a kid writing to St. Nick and saying that he can do without gifts this year if Santa will only, in the course of his global travels on Christmas eve, try and get everyone in the world to stop fighting and testing bombs. The disk is on the Dual label.

Add another new label to the list! Mural Records, of Miami and New York, under the management of Jean Owens, who is one of the label's artists. Marc Fredericks has been signed as artist and repertoire director of the line.

**Joan Sutherland's Wow**  
Joan Sutherland's debut Sunday (26) at the Met in "Lucia de Lammermoor" drew a cross-section of the music trades, including Julius Rudel of the N.Y. City Opera; Reginald Allen of Lincoln Center, but not too many sopranos. Latter may have feared they would go home depressed.

The Australian soprano scored an unprecedented personal hit, like unto nothing seen in a decade. Her reviews were almost as all-out as the audience.

Singer received the press Monday at 3 p.m. in her suite at the Hotel Novarro.

## 'Sing Along With Mitch' Clicks in Book Version; Treasury of 40 Oldies

It was only natural that somebody would get out a book on Mitch Miller's top-rated tv show, and "Sing Along With Mitch" (Geis; \$5.95) is the answer. It's a handsome, kingsize book, a treasury of 40 pop song perennials, most of them known to the masses, and all of them reprised on Miller's NBC-TVer.

It is not only a handsome gift book but has been practically procured for home-singalongs, community sings and the like. Jimmy Carroll did the arrangements of the pianoforte copies and Lucille Corcos' illustrations are fetching.

Mel Gussow, among other credits, did the songsmith's thumbnail biogs which also comprise part of the book. Miller apparently solved the copyright clearance problem by bearing down on the Music Publishers' Holding Corp. with its vast Remick, Witmark, Harms, Advanced and other affiliated music companies. Abel.

## Name Voyle Gilmore To NARAS Trustee Post

Hollywood, Nov. 26.  
Voyle Gilmore has been appointed a national trustee of the National Academy of Recording Arts & Sciences, replacing James B. Conkling who resigned the office following his decision to forego active participation in the recording industry.

Gilmore previously was an alternate trustee in NARAS and currently is prexy of the L. A. chapter of the disk academy.

# On the Upbeat

**New York**  
L. Wolfe Gilbert got his "night" Saturday (25) when the Hollywood Comedy Club honored him for his long years of service to ASCAP.

Al Hirt, RCA Victor jazz trumpeter who will costar with Troy Donahue and Suzanne Pleshette in WB's "Lovers Must Learn," will also do the arrangements for the pic's theme song, "Al Di La." . . . Cannonball Adderley Quintet vacationing Dec. 4-17. . . Music publisher Ivan Mogull hitting the Vegas-Coast axis, visiting artists, deejays and disk companies. . . Kal Winding Septet plays a one-nighter at Duquesne U., Pittsburgh, Dec. 2. . . Gene Krupa Trio set for a special two-night party for the Morgan Manufacturing Co., Asheville, N.C., Dec. 20-21.

Ben Arrigo now operating his own firm (Glenn Productions) to handle promotion, publicly and demo disks for songwriters, publishers and disk companies. . . Florence Glenn, who keyboards at Maguire's on Fire Island during the summer, playing weekends at Billingsley's Restaurant-Cocktail Lounge on East 54th St. . . Alan Paramour, head of Lorna Music, London firm, in town to see local publishers and recording execs and for confabs with his rep here, Karl Otto Westin. Lorna is a subsid of Wilhelm Hansen Music in Copenhagen. . . Tito Rodriguez Orch completing recording sessions for United Artists this week, then planes to the Coast for a three-weeker at the Hollywood Palladium beginning Dec. 3. . . Till Detlerle began a four-week stand at the Sheraton Hotel, New Orleans, Monday (27).

The Highwaymen will tape the Steve Allen tv show Dec. 15, then complete their second album for United Artists and take off on a series of personal appearances. . . Terry Snyder recovered from a lengthy illness, plus major surgery, and resumed his recording activity for United Artists last week. . . Singer Tony Lawrence brings his "Continental Twist" to the eastside Crystal Room Dec. 1. . . Sammy Kaye entered the Twist sweepstakes with a Decca waxing, "Mama and Poppa Twist," and also added Twist dancers to his band.

Elektra artists Gene & Francesca began a three-weeker at the Playboy Club Sunday (26). . . Pola Chapelle opening at the Black Patch niter, St. Thomas, Virgin Islands, Dec. 9 for six weeks.

Maestro Paul Taubman will conduct an all-Gershwin concert in Queens College Music Auditorium in January. . . The Ricky Kaye Caribbean Carnival Revue, featuring Sammy Ambrose, began a month's engagement at Le Pavillon Room in the De La Salle Hotel, Montreal, Nov. 23. . . Latino orch leader Randy Carlos will appear the entire winter season at the Willow Hotel, Lakewood, N.J. . . Johnny Cash touring through Texas, Oklahoma, Missouri, Wisconsin and Iowa in December. . . Horace Silver Quintet opens at the Birdhouse, Chicago, Dec. 7 for a date that runs through Dec. 18. . . Composer Eddy Manson will score the new tv film commercial for General Mills Twinkie Cereal. Audio Devices will hold a special stockholders meeting at its N.Y. hq. Dec. 18. . . Colpix singer Millie Vernon currently at Brooklyn's Town & Country.

20th-Fox Records has been seeing lots of master activity lately, its latest purchase being "Walking Cane" and "Amen" by Billy Duke, and "The Metri Stomp" and "Want To Give Her My Love" by Freddy Meade & the Calenders. . . Peter Rachtman planed to Florida Sunday (26) to set up preliminary work in Orlando and Tampa for his Troubadour Productions' presentation there of Dave Brubeck jazz concerts, later this winter.

## Edinburgh on Longhair Kick; Scot Orch's Biz

Edinburgh, Nov. 28.  
An upsurge of interest in classical music here is reflected by attendance at Scottish National Orchestra concerts which has increased by 24% over the past three years. Series bookings for the concerts have also grown considerably.

In the 1958-59 season, the orchestra average attendance was 62%. In 1959-60 this rose to 66%, then to 74% in 1960-61.

W. R. Fell, general manager of the Scottish National Orchestra Society Ltd., says the rise in popularity can be attributed to three things—the influence of the Festival, the increase in musical work in schools and a Scottish conductor allied with attractive programs.

**Hollywood**  
Columbia paired Andre Previn and Doris Day for an upcoming album and also skedded Previn for a top-jazzing LP with Cannonball Adderley. . . Frankie Laine cut a single for the Freedom Foundation, "What Can You Do For Freedom," which will be released to more than 5,000 deejays during the next month. . . Allyn Ferguson, Johnny Mathis' music director, penned

"Christmas Eve" for JM which is released this week by Columbia. . . Henry Mancini moves over to 20th this week to score "Mr. Hobbs Takes A Vacation" . . . Rusty Draper in town from Alaska for Mercury recording sessions with David Carroll acting as a&r man.

## MASS. MAPS LICENSE FEES FOR JUKEBOXES

Boston, Nov. 28.  
The state of Massachusetts proposed last week to license all coin-operated machines in the Commonwealth and raise \$5,250,000 to \$12,000,000 in fresh revenue by issuing sliding scale permits costing \$10 to \$125.

Jukeboxes, vending pin games, automatic laundry devices and even machines such as those that sell insurance at airports, among others, would be affected. Machines providing utilities, such as gasoline, would be exempt. Forty percent of the income from pinball machines, now licensed by local communities, would be redistributed to them.

Two bills were filed providing for state control of the juke and other coin-operated machines under the jurisdiction of the Bureau of Standards. Manufacturers would be required to pay \$200 per type of machine sold in Mass. Licenses for operation of the machines would cost \$10 for the penny kind; \$15 for the nickel ones; \$25 for the dime kind; \$40 for the quarter type; and higher amounts on a graduated scale.

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- COME A-WANDERING WITH ME
- WHY GO ANYWHERE AT ALL
- FOR THE FIRST TIME
- THIS KIND OF A GIRL

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The CHRISTMAS Attraction at Leading Theatres Everywhere

## Arena Managers Form Co-Op Fund to Back Own Promotions

The Arena Managers Assn. for the first time in its history, will actively engage in promotion of arena events. The organization of arena and auditorium operators has formed a fund, of unspecified amount, to underwrite promotions not out in their own buildings, but those in which they have no interest.

The principal field of activity is expected to be in the municipally owned structures, most of which are not permitted to undertake promotions because that would be gambling with the taxpayer's money. In these situations, AMA would hire the building, pay the artists, advertise orchestra and other expenses, and retain profits or make up the losses.

The step has been taken by AMA because of dissatisfaction in several aspects of promotions. One of the AMA beefs stems from the high costs of some artists. They claim that it's difficult to break even when an artist has to be given as much as \$15,000 in guarantees as against 60% of the gross as has been asked in several Judy Garland engagements.

Victor Borge has been asking 75% of the take in some spots. AMA spokesmen say that it will either give an artist nominal guarantee plus high percentage, or a high percentage and a lower guarantee, but is rebelling at giving high guarantees plus percentages.

When an artist becomes avail-

able, AMA will take the promotion for a specified number of nights. Organization members will be pooled as to which individuals will take the artist as personal promotions. The remaining evenings will be underwritten by the collective fund.

## CSE's 1st Royal Vaude Show Raises 14G For Army Benevolent Fund

London, Nov. 28.

"Fall In, The Stars," first Royal vaude performance staged by Combined Services Entertainment, raised over \$14,000 for the Army Benevolent Fund. The show, which was attended by the Duke and Duchess of Gloucester, was staged by Kenneth Carter and set a standard that compared favorably with the annual Royal Vaude Gala. The performers consisted entirely of ex-Army men and women who entertained the troops during the war.

Harry Secombe, Bud Flangan, Eric Sykes, Norman Vaughan, Morris & Cowley, Vera Lynn, Gracie Fields, Eddie Calvert, Constance Shacklock, Tony Payne, Kenneth Connor, Ken Morris & Joan Savage, Hattie Jacques, John Le Mesurier, Jeremy Hawk, Guy Middleton, Benny Hill, Shirley Abicair, Peter Cavanagh, James Hayter, Clifford Stanton, Audrey Jeans, Charles Craig, Leo Genn, Brian Johnston and Jack Francols were among the cast.

The Band of the Welsh Guards and the choir of the Junior Leaders of the Royal Signals were also on parade for a glittering finale with a narration spoken by Leo Genn and written by Gale Pedrick. It is expected that this Royal Army Show will become an annual function. If so, it has set itself a high standard of fast slickly produced comedy and music.

## Anka's P.R. Dates

Paul Anka, who will play the Caribe-Hilton, San Juan, P. R., Christmas and New Year show, has been signed for Dec. 11 for a one-nighter at the 15,000-seat San Juan ballpark.

The ballpark is located only a short distance from the inn.

## Tough Competish

Chicago, Nov. 28.

Merriell Abbott, talent booker for the Palmer House, has been negotiating some hefty sums for acts as part of the hostelry's move to establish the Empire Room as Chi's prime nitery. Latest acquisition was Phyllis Diller (who usually plays Mister Kelly's) for a reported \$7,500 per week.

A few months ago Miss Abbott found herself in the position of bidding against herself for the Kim Sisters. Act played the Edgewater Beach here (an Abbot client) and the Palmer House decided that it wanted the girls the next time around. Edgewater reportedly went up to \$6,000 a week, but the Empire Room topped them with \$8,000 per.

## Banner Fall For N.Y. Nightclubs

New York nitery business has experienced one of its best fall seasons in years. Nightclub circles regard Thanksgiving Day the official end of the autumn season, even though the calendar says otherwise. That's because Christmas shopping, which starts immediately afterward, cuts into amusement spending drastically.

One of the important aids has been the flock of names that have been working the prime cafes. The Copacabana has had some of the heaviest talent artillery available in the forefront of the season. That's also been the case at the International.

Basin St. had lines into the street until Peggy Lee was recently forced out by illness. Earl Grant has been doing fairly well, as a substitute, but nothing like Miss Lee's business. As a matter of fact, the jazzeries in the nearby area did very well during Miss Lee's stay. Her overflow helped adjacent cafes considerably. She's been hospitalized for viral pneumonia.

The Latin Quarter's new show has also been hitting excellent business, even without topflight names. The momentum of initial publicity on its new offering can keep the cafe going for sometime even without upping the budget for headliners. Managing director Ed Risman is planning no changes in

(Continued on page 60)

## Record Takes by Twin Cities Sports Events Harass Niteries, Pix Theatres

Minneapolis, Nov. 29.

### Judy Garland's Second Cancellation in 2 Wks.

Judy Garland postponed a date at the Stanley Theatre, Jersey City, slated for last night (Tues.), to have been played under auspices of promoter Felix Gerstman. Miss Garland, it was explained, is suffering from an ear infection contracted in Miami Beach where she is currently staying. The date will be played at a later date, still to be set. A spokesman in Gerstman's office said that the theatre, seating more than 4,000, had been sold out for the date.

This is the second time in about two weeks that Miss Garland has postponed an engagement. She recently conked out of a stand in San Francisco because of illness.

### Empire Theatres in Both Edinburgh, Glasgow Due For Razing; Unions Beef

Glasgow, Nov. 28.

The fate of the Empire Theatre in Edinburgh, longtime vaudery, seems doomed. It will probably close for good in February. But Leslie A. Macdonnell, managing director of the Moss Empire chain which owns it, has promised not to apply for permission to raze the house until certain proposals put forward by theatrical unions are investigated.

Macdonnell's statement came after he held talks with representatives of the Federation of Scottish Theatrical Unions, Alex McCrindle, of the Scottish section of British Actors' Equity, said after the meeting: "We will do all we can to keep the theatres going. Mr. Macdonnell has promised to put our suggestions before his board of directors." McCrindle, however, refused to reveal what the proposals are.

Decision to close the Edinburgh Empire is the result of "very heavy losses" sustained there by the Moss Empire circuit. Attendance has been falling off for some years. If, as probable, the Empire disappears, it will leave the International Edinburgh Festival with another less theatre, a loss which the annual culture junket can ill afford.

Plans to build a new and modern Festival Theatre on the site of the present Synod Hall and Lyceum Theatre are still pending.

Meanwhile, another and more important vaudery, the 2,000-seat Glasgow Empire, is also threatened, although it will stay open for at least another 15 months. A six-story office development is earmarked for this site, one of the most favorable, businesswise, in fashionable Sauchiehall St.

All signs are that the Glasgow Empire property will eventually be redeveloped, but certainly not before the end of 1962. "The Andy Stewart Show" is re-booked for April.

### Copa, N. Y., Looks Ahead

The Copacabana, N. Y., has already signed two headliners for the 1962-63 fall season. Nat King Cole, who completed an engagement several weeks ago, has been given a four-weeker to start Oct. 14, 1962.

Eddie Gorme & Steve Lawrence, currently headlining, have been assigned the Nov. 15 slot.


Twin Cities' entertainment spending has been going to sports events in recordbreaking fashion during the current fall-winter season. This has discomfited niteries particularly and isn't helping film theatres, either. However, the five touring attractions that have played the two adjoining towns so far this season have enjoyed splendid grosses—in two instances their tour's biggest.

Examples of the manner in which folks are loosening their purses—strings for sports events were turnouts during the Nov. 18 weekend. All attendance records were shattered for the U. of Minnesota-Purdue football game which drew more than 67,000 at \$4 per ducat, and for a Minneapolis vs. St. Paul hockey league contest that attracted 8,400 paid admissions at \$2 and \$3 a throw.

Then, too, on Sunday (19), the day after the Purdue-Minnesota clash, the National League Minnesota Vikings-Detroit Lions gridiron contest pulled just under 33,000 payees at \$4 and \$5, mostly the latter, per ticket.

Despite the fact that U. of Minnesota football has pro league competitors for the first time, its six home games will draw at least 20,000 more than for the 1960 same number, or a total of about 363,000. All seats for the Minnesota home football games are

(Continued on page 60)



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**AMERICANA HOTEL, Miami Beach**

November 29, 1961

Dick Chase and Morty Reed c/o Phil Web Attractions, 420 Madison Ave., New York City, New York

Dear Dick and Morty, May I take this opportunity to express the gratitude of the cast and myself for the wonderful job you did for the Americana's "Spice on Ice."

Both this time and in your first engagement the audiences loved every moment you were on the stage. I appreciate most of all the fact that your act is clean and extremely funny.

I know both of you wonderful boys will reach very successful heights as comedy stars, and you can be assured that it will be our pleasure to have you back again here at the Americana and in Puerto Rico next winter.

Kindest personal regards,  
Jack V. Young,  
Executive Producer  
Spice on Ice

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## Canadian Fairs Urge Govt. Continue Mounties Ride; Protest Music Fees

Toronto, Nov. 28.

As an attendance draw, the continuance of the musical ride of the Royal Canadian Mounted Police at fairs throughout the country was urged in a wired resolution to the federal government by the Canadian Assn. of Exhibitors in its 35th annual convention. Some 52 managers of coast-to-coast fairs in Canada gathered at the Royal York Hotel here last week for the two-day meet.

The resolution committee also wired the Secretary of State in Ottawa to effect immediate revisions to the Copyright Act which would exempt Canadian fairs and exhibitions from existing tariffs collected by CAPAC and BMI.

The threatened disbanding of the Mounties' musical ride would be a serious mistake, said the delegates, who recommended that the ride be organized on a permanent basis for international purposes.

The Mounties' musical ride is at present underwritten by Canadian fairs which provide transportation and accommodation for 40 horses and 28 men only, with the ride otherwise for free. The Federal government meets the men's pay. Point was made that the Mounties don't like being in show biz and would rather hunt criminals for which the force was originally organized in 1885.

The other resolution of impor-

tance passed by the CAE recommended that agricultural fairs be freed from payment of CAPAC and BMI license fees "as soon as possible" on the ground that the Canadian government promised action a year ago in revising the Copyright Act. Fees are now computed on a sliding scale based upon attendance.

Stuart McClellan, representing the Chicago branch of Music Corp. of America, was the only "opponent" participating in the panels. He described the \$12-\$15 daily expenditure of a family man as a deterrent but advised a "get-him-there" policy as against the competition of tv, sports and downtown theatres.

He also stressed the need of promotion and tie-ins with tv stations. He pointed out that mid-weeks, rides and girl shows were not drawing attendance as formerly and that "we are living in a world of chance."

The 1962-63 officers of the Canadian Assn. of Exhibitors are: president, Alex Thomson, Truro, Nova Scotia; vicepres, Jean Alarie, Trois-Rivieres, Que. Directors are J. N. Perdue, Toronto; A. P. Morrow, Vancouver; R. E. Stewart, Winnipeg; Emery Boucher, Quebec City.

## \$1.95 TABLE D'HOTE NITERIES' BOFFO BIZ

Phoenix, Nov. 28.

Sonny Makoff's two Stein & Sirloin niteries here are doing boffo business, charging the lowest prices for the top name acts in town. Both spots are operated on a no-cover basis, with dinners priced at \$1.95 top.

Current at the niteries are Jackie Cain and Roy Kral (Central Ave.) and the Hadda Brooks Trio (Scottsdale). On tab for coming month are Jerf Southern, Matt Dennis Trio, Buddy Collette Quintet, Chico Hamilton, Meade Lux Lewis and the Journeyman Trio.

## 'Masterson' TV Airings Spur Barry's Rio B.O.

Rio De Janeiro, Nov. 28.

Popularity of the Bat Masterson tv films in Brazil helped Gene Barry to a record-breaking opening Thursday (25) at the Golden Room of the Copacabana Palace. As result of the business, Oscar Ornstein, who books talent for the hotel, has re-signed Barry to return to the room at the end of his South American tour prior to returning to the U.S.

Barry also played a one-day stand at the local Stadium to 17,971 admissions. He is due to open at the Radio Record Theatre, Sao Paulo, today (Tues.) and will follow with a date in Buenos Aires.

## Belle Barth Sluffs Her Buffs at Carnegie Hall 'Class' Concert Recital

Belle Barth should learn the facts of life. You don't win fans by doing one sort of thing on disks and in lounges, then bring them into a special "concert" performance and do something else. But that's just what she did last Saturday midnight (25) at New York's Carnegie Hall and the result was a steady buildup of ill-feeling on both sides on the footlights. It was reported that there was an accord between Miss Barth and the Carnegie management that she wouldn't use "strong stuff." The show grossed \$10,748.

"This is Carnegie Hall and you gotta have a little class," she reminded the audience during the grim proceedings and "class" is just what the packed house didn't seem to want. Her straight belt-em out style of singing sprinkled with Yiddishisms was a far cry from the ribaldry many in the audience expected and they made her know it.

Apparently familiar with her work on wax, they booed many of her "clean" song excursions and kept shouting, "Open up!" Her response to this call was, "Shut up!" They didn't get Barth and they didn't get class.

Miss Barth has a big voice and she makes plenty use of it. Her repertoire is pegged mainly on the vintage shouters with items like "Bill Bailey," "After You've Gone," "I've Got Nobody" and "Birth Of The Blues." It's a saloon style, though, that loses lots of its impact out of a saloon. She got some handclapping accompaniment when she swept through "Hava Nagila" but her delineation of "Exodus" was so heavy-handed it's doubtful that even Otto Preminger would have been moved.

Out of desperation, it seemed, Miss Barth fell on to The Twist to brighten things up towards the end of the show. That didn't work, either. She brought on The Orchids, five juves who are now appearing at the Roundtable where she recently wound up an engagement, for a Twist demonstration. Her Twist-along was embarrassing.

Sharing the concert stage with Miss Barth were Cootie Williams' Combo and Steve Gibson's Redcaps. Both are spirited groups who have worked better elsewhere.

Miss Barth is not only kidding herself by putting on this sort of show, she's kidding her audience. And at a \$4.50 top—it hurts.

Gros.

## Banner Fall

Continued from page 58

the present layout until after Jan. 1.

The hotel biz has also been brisk. The Hotel Waldorf-Astoria's Empire Room is on an upbeat with Sophie Tucker, and seems to be doing the best of all midtown posheries.

One of the local phenomena is the business at the Julius Monk twin cafes, Upstairs at the Downstairs and vice versa. Since the present show started about two months ago in the Upstairs Room, there hasn't been an empty chair on the early show and very few on the later displays. Another strong local cafe is the Blue Angel which keeps rolling along no matter who headlines.

## Philly's Finale on Saturday Midnight Closings Cue Cafe Boom

Philadelphia, Nov. 28.

Noisemakers, funny hats, serpentine and a New Year's Eve atmosphere greeted the end of Philadelphia's 12 midnight Saturday closing. A number of the larger bars in the city and suburban areas expanded their weekend activities to include dancing, combos and live entertainment.

With the 2 a.m. Sunday closing and the recent passage of the open-Sunday law for hotels in large cities, Philadelphia cafe ops see an opportunity to combat the big Jersey weekend entertainment lure on nearly equal terms.

Immediate effect on the economy

## DONALD FLAMM SELLS GOLF CLUB TO MEMBERS

The Alpine (N.J.) Country Club, owned by Donald Flamm, former operator of WMCA, N.Y., is being bought by its membership for \$2,050,000 from a wholly owned Flamm company. The members voted last week to pick up the option for its purchase.

The golf club was originally built by the late Thomas Lamont and Dwight Morrow before the stock market crash of 1929, and was purchased at auction by Flamm in 1946. It was formerly known as the Aldegress Country Club. The club's members are present at operating the spot on a 10-year lease involving a net rental of \$1,000,000.

## Twin Cities

Continued from page 58

priced at \$4 so this means approximately \$1,452,000 will have been spent within a little more than two-month period on this sports layout alone.

Feeling in amusement circles here is that while sports events bring many transients to the Twin Cities during the week-ends they also help to strap a goodly number of these as well as numerous home folks of their available entertainment spending cash. Consequently, many pull in the spending reins as far as niteries and films are concerned, just as summer big league baseball was accused of doing heavy damage to the pix theatres.

It's a certainty, say amusement execs, that one result is a recourse to television by an increasing number of stayers-at-home, other than for the sports events, for their entertainment.

## JERRY VAN DYKE

THANKS THE CHICAGO PLAYBOY CLUB AND MAGGIE DALY

From the Chicago American, October 30, 1961

DALY DIARY . . . by Maggie Daly

"ACCENT ON ASCENDANCY . . . This reporter watched the brilliantly funny comic, JERRY VAN DYKE (he's Dick Van Dyke's young brother), breaking the audience in little bits with his hysterical nonsense at the Playboy Club. Jerry is causing more talk in the night club beat than any other entertainer since Dick Gregory. Jerry, a boyish, toothy, clean-cut crew-cut comic, says his big brother Dick hasn't seen him perform since he was in high school in Danville, Ill. Big Brother must have heard Jerry is a pretty funny boy . . . because he called Jerry this week-end and asked him to be a guest on the Dick Van Dyke show. We predict he will be a smash."

Opening TIDELANDS, HOUSTON

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San Francisco

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Hotel Pierre, N.Y.

Stanley Melba presentation of "Sounds of Love" starring Fay DeWitt, Wilbur Evans, Midge & Bill Haggett, Louise O'Brien, directed by Dolores Pallett...

Second of the Gig Henry-scripted tabloid revues at the Cottillon Room is on a par with the first "Stepping in Society"...

New formula seems to have found its niche, thanks to shrewd production, slick scripting and, in combination with these elements, a quartet of solid acts that won't break Fort Knox...

"Sounds of Love" accents lamour via Gig Henry's backouts. They're a high scoring series of non-sequitur quickies and offbeat one-liners...

Under the elastic pattern, abetted by Dolores Pallett's okay staging, the specialists can cull from divers sources and yet maintain a cohesive whole...

Fay DeWitt must have started in diapers because she has been around but looks like an ingenue; above all, a funny gal who, given a Broadway legit musical opportunity...

Evans and Miss DeWitt for a good double-number, Miss O'Brien salutes the late Victor Young with "My Foolish Heart"...

Lee Hulbert, mastering the Melba orchestra, is a good show-backer; Leslie Wheel's lighting is good but the acoustics, despite a new battery of lowered mikes...

Gogi, the host, and vet maitre d'hotel Pascual, along with the Pierre's m.d. Bill Ebersol, state that biz has been good with the new policy...

Monticello, Framingham

George Jessel opened on Thanksgiving matinee to a packed house in this bi. 1,200-cater on the pike...

settled down for the eve show with a nostalgic turn updated with commentary on politics, tv, and world events...

In for 10 days, it looks like this may be the best engagement of his "farewell" tour. After slick spinning of long luvvied raucous-type stories...

Theatres are closing all over the country, and it's your fault—you've been won by Madison Ave. through the little black box...

Cu Beth, who broke in as a new act in Boston a few years back, has developed a classy, fast-moving song stint in which she pours on classical, blues and jazz for fine effect...

Eddie Sicari, dark haired singer, opens the show and intros the acts, Dukanes get off some slick dance work, working from ballroom to modern impress and oriental for stunning effect...

This show stays through Dec. 2. Adam Wade opens Dec. 4.

Palmer House, Chi.

Dick Haymes & Fran Jeffries, Marty Allen & Steve Rossi, Ben Arden Orch.; \$3 cover.

The Empire Room has a solidly pleasing show in its current bill of Dick Haymes & Fran Jeffries and Allen & Rossi...

Miss Jeffries is not only a stunning looker but is an extremely knowledgeable purveyor of songs. She's at ease in all tempi, fashioning "Coax Me" into an intimately seductive number...

Haymes takes over the spotlight at mid-turn as Miss Jeffries exits for a gown change. An able crooner, he effectively parlays such standard fare as "You Are Too Beautiful" and "Deed I Do"...

Marty Allen and Steve Rossi's "Hello There" gagery is good adult fun. However, the pair ran into some difficulty with the opening night Thanksgiving Day dinner audience...

Ben Arden's fine house orch is taken over by the singers' musical director, Dave Frishberg, for the show, and Arden returns to baton the group for the between-shows dancing...

Show is in till Dec. 9, followed by the Four Saints, Guy Marks, and the Elkins Sisters for two weeks.



VAUGHN MONROE

First Jubilee Records release an exciting twist session of "BYE BYE BLACKBIRD" Currently filming Guest Starring Role in NBC-TV's "BONANZA" Mgt. Irv Siders 820 E. 54th Street, New York Plaza 1-5166

Shoreham Terrace, D.C.

Washington, Nov. 20. Carol Channing; Bob Cross Orch (14); Gao Quintet (5); \$3 cover.

Should any proof be necessary that Carol Channing is as popular as a star can get in the city of Washington, a statistic will take care of it. Back a few years ago when her flop, "The Vamp," was a tryout in the capital en route to the Broadway guillotine...

Her material this session is all new here, except for her customary "Diamonds Are a Girl's Best Friend" finale which ignites such noisy audience response that she has a problem in calling it quits...

She has a new (for Washington) Sophie Tucker impress and her spoof of Marlene Dietrich has been changed from the way she did it here before. Not since Miss Channing was last in the Blue Room has a performer set off such an ovation of mitting and shouts of "more"...

Her arrangements make unusual demands on an orchestra, and the Bob Cross group carries them off expertly with her musical conductor, Peppi Marealle, and drummer, Larry Callahan. Cross' musicians do their usual excellent job for dancing, alternating with the fine Gao Quintet.

Blue Angel Lounge, N.Y.

Bobby Short Trio; \$2.50 minimum.

Bobby Short apparently has found a home in Gotham. After drifting around such New York spots as the Red Carpet, the Carleton and the Arpeggio during the past several years, he can now settle down. The Blue Angel Lounge, which can hold 60 people not counting the barstool trade is the perfect spot for him and his devotees...

on after 10 p.m. and pounds and sings away until closing every night except Saturday. He comes in on Sunday for a special matinee session that runs from 5 p.m. until 8 p.m.

Short's repertoire is standard and sock. It's made up mostly of old showtunes and vintage pops done with a sprightly flavor on key board and in vocal interpretation...

Accompanying the piano-singing are Beverly Peers' bass and Richard Sheridan's drums. The rhythm beat is sharp and crisp, and when the trio takes off on a strictly instrumental piece, it's a complete delight.

Short, who's had several LP releases on the Atlantic label, says he's now shopping for another disk base. The record companies should be shopping for him.

Tropicana, Las Vegas

Las Vegas, Nov. 25. The 1961 edition of the Trop's Follies Bergeres is in its final frames before the '62 version premees Dec. 23, and it retains the freshness it had on opening night. There is a certain flexibility about the show, because previous commitments keep transient acts (tastefully blended into some of the most superb femme-populated production numbers ever seen in Vegas) from remaining for the entire run.

Veteran showman Lou Walters coordinates, and he deserves most of the credit for helming the production on an even keel from a triumphant opening night to an equally triumphant closing. In booking substitute acts, Walters know-how has kept the Follies consistently exciting and colorfully vivid. It all adds up to a memorable event in the field of top level entertainment.

Pinky & Perky, British puppeteers, give the show a delightful touch of whimsical fantasy, backed by appropriate w.k. recordings.

The Romano Bros. (3) prove themselves one of the better tumbling acts, and the Bogadids (2) follow through with a father-son demonstration of head-foot balancing that invariably brings cheers.

Danny Costello, a handsome young singer, is particularly impressive, and is a good bet for films. The versatile Florence & Frederic Dancers are outstanding, giving the whole production that bubbling French flavor. Ray Sinatra's orch (17) gives splendid backing.

Living Room, N.Y.

Meg Myles, Tommy Hazard, Artie Azencza, Bob Ferro Trio; \$4.50 minimum.

Once an audience is told that it has a chance to be an active part of a show, something happens, and the proceedings from that point on take on an unreal tint. This occurred last week with Meg Myles at the Living Room when her turn was being waxed for a Mercury album. An announcer told the audience of its historic mission and then the patrons' ham oozed out in to highly unnatural reactions. It's presumed that this aura will have to be etched out on the final soundtrack.

Miss Myles has developed into a good performer. She has worked long and arduously on her act and it has now achieved polish, smoothness and the desired projection. Much of her material has been heard here previously.

Her specials and her stronger ballads are apparently set pieces and she does them well, but the audience reaction that night seemed far above that which should be normal for the room's patronage. It could give a gal a wrong sense of security.

On the bill is another repeater here, Tommy Hazard, a likeable youngster, with nicely developed and growing pipes. On his Living Room exhibit, he uses a special mike which achieves an echo chamber effect. It seems so unnecessary for this singer. He's doing nicely without it. It gives the impression of hoking up the act and deprives him of the opportunity of impressing on his own without gadgetry.

In the piano lulls is Artie Azencza who has a pleasant manner at the ivories. He plays a subdued piano that makes a good background for conversation and provides a rewarding session for listeners. The Bob Ferro Trio showbacks.

Sands, Las Vegas

Las Vegas, Nov. 22. Jerry Lewis, Steiner Bros. (3), Garr Nelson, Copa Girls (12), Antonio Morelli Orch. (29); produced & staged by Jack Entratter; choreography, Renne Stuart; stage direction, Harold Dobrow; \$4 minimum.

Jerry Lewis, another dependable galloper in the Jack Entratter stable, kept his first-night audience so happy he ran into overtime, but no one seemed to mind except the casino bosses.

Lewis initiated his turn with a buoyant "When You're Smiling" later exercised his pipes with a pleasant "Mammy" a la Jolson, revived his bits about the punchy boxer, the folk singer, the boy in dancing school, and the orch conductor.

His ad lib aristry is shown at its best when he does his "Shine On Harvest Moon" audience participation number, and the whole basin is smoothly tied together by 88er Lou Brown and the Antonio Morelli orch (29). At the opening show, Lewis brought his teenage son onstage for a demonstration of The Twist.

The Steiner Bros. (3) return for this one, singing "You Came A Long Way From St. Louis" and "Lazy River." The energetic youngsters get brisk mitting with their accurate hoofing impresoes of The Step-Bros. and The Duhills.

Holdover Renne Stuart production, featuring vocalist Garr Nelson and the dozen-Copa lovelies, is the curtain-raiser. Joey Bishop returns Dec. 13.

Roundtable, N.Y.

Bill, Black's Combo (5); with Gene Simmons; The Orchids (5); \$2 music charge.

There were two attitudes prevailing over the musical din at the Roundtable's all-Twist opening last week. 1) "The Twist has brought new life to the music business" and 2) "It'll die as soon as people get tired of watching it."

Whether it will be "new life" or "sudden death" the Roundtable is making the most of it right now—and perhaps too much of it. For more than 90 minutes at the preem set, the beat was frantic, fast and monotonous.

Two groups, Bill Black's Combo and The Orchids, kept the pace going with similar musical enthusiasm and it was difficult to separate them except for the fact that Black's outfit is more mature and more prosperous (having had several click singles on the "H" label). The Orchids, on the other hand, are teenagers who make up in energy what they lack in experience.

Despite the musical bounce and pleas to the audience to get up and Twist it was a losing battle during the dinner show. Only a handful, and mostly management and guests of management, made the dance-floor scene during the dinner show. It wasn't until about 10 p.m., almost two hours after the show began, that the floor began to show some action. Maybe the Twist can't be danced on a full stomach.

Black, with his Memphis-oriented group, is headlining. Black's bass, Martin Willis' sax, Hank Hankins' guitar, Jerry Arnold's drums and Bobby Emmons' piano organ hit a hot pace that's based mainly on the familiar rocking tempo, "New York Rock." "I Couldn't Sleep A Wink Last Night," "Twist Her" and "Let's Do The Twist" are some of the numbers in the repertoire that are aimed to build up temp steam. Gene Simmons handles the vocal assignments but the band drowned him out most of the way.

The Orchids, who've been playing for the Roundtable's hectic Sunday matinee Twist sessions, probably rate this promotion to prime time but their musical mayhem is only for those already hooked on the Twist. The group is bossed by Jack and Jim Trudeau who try hard to make it work.

Earl Grant, who was originally set as the show's headliner and to serve as a respite from the Twist frenzy, didn't go on opening night because there was no "proper musical backing" available. Two days later (Wed.) he went over to the now more sedate Basin Street East to fill in for the hospitalized Peggy Lee. He's better off.

**Mister Kelly's, Chi**

Chicago, Nov. 20.  
Dick Gregory, Lorrie Bentley,  
Johnny Frigo Trio; \$2.50 cover.

It will be two months before Dick Gregory can celebrate his first anniversary as a four-figure-per-week comic. At this time a year ago he was working for \$35 per in a sepi club on Chi's south side. He used the time well in broadening the scope of his turn by Sahltung his gagalog with a great deal more non-integration topical material and by giving his routine a Henny-rinse-of-Vegas-Miami-Los Angeles one-liners. Whether so intended or not, this could serve to break him out of the limited hungry Blue Angel avant garde club cycle.

Gregory handles his standup material as well as any gagster on the boite circuit. "Of Vegas: 'The traffic lights have three colors—red, green, and eight to five you don't make it.'"

There's no doubt that the argument as to whether Gregory is a Negro comic or a comic who is Negro presents a false issue. He's both. He finds much of his material in viewing the incongruities of segregation through colored eyes. In this light, many of his anecdotes would not score if told by a white comic. The implication is: "If I can laugh about it, what are you so nervous about?"

It's also premature to assume that he's been blanketed accepted in the front-rank rooms. His engagements to date do not list any of the tonier supper clubs. This in no way reflects on his skill as a comic or on his ability as a crowd-pleaser, but does indicate that the bookers of the more conservatively-oriented rooms are not convinced that a Negro comic, no matter how universal the appeal of his humor, would be acceptable in their clubs.

Show opener is thrush Lorrie Bentley in her first club engagement as a single. More on her under New Acts. The Johnny Frigo Trio backs Miss Bentley artfully and plays it cool between shows.

Gregory is in for two weeks, to be followed by the Smothers Bros. and Isobel Robbins Dec. 4.

Mor.

**Hotel New Yorker, N.Y.**

Milton Saunders Orch. (5); Verma Lee; \$3 minimum Fri., \$3.50 Sat.

Formerly the Golden Thread Cafe and once called the Manhattan Room, this compact showcase has returned to its original tag following a facelift under direction of Hotel New Yorker proxy Alexander Gross. "New" room has a luxurious color scheme of red and gold enhanced with some antique white. Initial band in the redecorated Manhattan Room is Milton Saunders' combo.

As it did at the Roosevelt Grill, N.Y., last June, Saunders' outfit also fills the bill here with its highly danceable tunes. Saunders himself alternates on the tenor saxophone, clarinet, violin and provides the bulk of the vocals. He still is backed by piano, bass violin, traps and accordion. Band features catchy, arrangements which lack the frills that some tunes have, and hence seem all the more effective.

Verma Lee, singer-accordionist, provides relief numbers while Saunders' outfit is taking a breather. Comely and talented, she supplies strong secondary backing. However, it's unfortunate that she's not used on the main bandstand. She seems at a disadvantage spotted at the rear of the room. Obviously, Miss Lee would be more effective on the bandstand where she would have the advantage of one or more spotlights. But despite her location she scores with a fine array of songs for which she provides accompaniment on her accordion and small drums.

Wear.

**Fairmont, S.F.**

San Francisco, Nov. 20.  
Ella Fitzgerald, Paul Smith 3,  
Ernie Heckscher Orch (12); \$3-\$3.50 cover.

Ella Fitzgerald, as is her custom, breaks up a packed house with a 15-song, 48-minute act. Though coming off three tough days of recording, she gives this audience everything it's looking for and that something extra which stamps her as one of the era's major entertainers in both the jazz and pop fields.

Her repertoire, as usual, spans the whole jazz-pops spectrum,

starting from "Good Morning, Heartache" (which she sang with a credit to "the late Billie Holiday") through "Mean to Me" to "Mack the Knife" and "Clap Hands, Here Comes Charlie Now" (the title number of her last LP). And, as usual, she is peerless whether she's doing a scat number, a song with a Latin rhythm (her first chorus of "You're Driving Me Crazy"), a soulful, bluesy piece or whether she's doing a tricky change of keys in mid-song ("He's My Kind of Guy").

If there is anything unchanging in this changing world it must be Miss Fitzgerald, mopping her brow, telling a little "joke" on herself, flubbing a few words (does she do this on purpose, now?) and, all the time, pouring forth a magnificent medley of song.

The Paul Smith Trio—Smith on piano, Stan Lewis on drums, Wilfred Middlebrook on bass—offers superb backing, and Ernie Heckscher's orch sounds good too.

Show runs through Dec. 6.

Stef.

**Statter-Hilton, D.C.**

Washington, Nov. 17.  
Vicky Autier, Jack French,  
musical director), Rita Ann Artiste Trio, Ted de Francis Orch (5), Danny Ruslander; \$1-\$1.50 cover.

Gallie thrush Vicky Autier, in town for a third stint, wins again with a lively mixture of pan-Europa songs and her own piano talent in the Statter-Hilton's Embassy Room.

The red-haired import brings along duty-free a tenuous continental collection including Parisian newie "No Regrets" and Graeco-French "Le Grand Depart." Latter's on Capitol Records which she imprints.

She vocalizes in Italian, German, and Greek in addition to English, and her native tongue, and does a requested "Never on Sunday" in three-ring style. Good on the keys, Miss Autier amuses with renditions of folk songs in improvised beats and left hands standard. "Tea for Two" while righthandning various other melodies.

Her highly-polished style ranges from dramatic to coquettish, and her unique arrangements are demanding. Of Ted de Francis' capable orch, which backs her under the baton of Jack French, French had to skip after a week.

Danny Ruslander opens the evening with a stone-faced cocktail piano solos (then hurries to an other niter as a comic) and the Rita Ann Artiste Trio follows with a bouncy set of piano, percussion and patter. De Francis' orch is danceworthy, and leader Ted sings.

But it's Miss Autier who entices and bows to a warm audience. Her excellent songwork, with few tunes and arrangements, is welcomed back here and augurs a successful tour to Gotham's St. Regis via Columbus, O.

She's doing a double fortnight (ends Dec. 9).

Dean.

**One Fifth Ave., N.Y.**

Jo Ann Miller, Don Crabtree & Elaine Spaulding, Dick Hankinson & Fred Silver; \$3 minimum Sat. only.

One Fifth Ave., with its present card, retains its high standards as a prime New York intimate showcase. Bill is topped by Jo Ann Miller who has been around the circuits but not in a Gotham niter of late. Also sharing space here are Don Crabtree & Elaine Spaulding (New Acts) and the piano team of Dick Hankinson & Fred Silver; who provide the piano interludes and excellent backstopping for the performers.

Miss Miller is an authoritative singer. Her modus operandi is seemingly a contradiction in terms inasmuch as she essays an easy-going mien, but nonetheless hits hard at the customers and lets none of them get away. There'll be no wool-gatherers while she's working.

Miss Miller's tunes comprise a mixture of standards plus numbers that seem like special material, but have been used by many singers. Nevertheless she is competent and entertaining. There is a comedy edge to all her offerings, and she intersperses her tunes with some engaging stories and asides. Among her items are "Tragedy in Trinidad," "Good Little Girls" and others that have been done by femme craftsmen. But she gives them interesting and fresh workovers.

Jose.



**NELSON EDDY**

Now booking for 1963-64 and 65. Also 1962. At present idle two weeks, except for recording an album for Everest Records and another with soprano singing partner, Gale Sherwood.

**Cocoanut Grove, L.A.**

Los Angeles, Nov. 25.  
Nat King Cole, The Marthy's (2), Dick Stabile Orch. (23); \$2.50-\$3 cover, plus \$3 minimum.

There can be no arguing with President Kennedy's appraisal of niter talent—Nat Cole is "King." JFK requested Cole as his top choice to chirp at the \$100-a-plate Hollywood Palladium Demo fundraiser. The "King," now a few miles east, at the Ambassador Hotel, is delivering for regular followers (both Demos and G. O. P'ers), and at considerably under the previous tab. (The Grove has an \$8 dinner package special).

"This Is A Lovely Way To Spend An Evening" is Cole's standard opener—beg-off and it is the most accurate way to describe the fleeting hour he spends on stage. It disappears too quickly for both the veteran nitergoer and the generations discovering him. Whether Cole kids on the '38 (only too briefly in "Paper Moon"), or on the two-octave clavietta (a new addition to his act), or simply uses his finely-tuned vocal chords, the result is the same—pleasant perfection. He makes it all seem so easy.

Most of the Cole repertoire has been heard regularly in each of his niter outings, but he delivers them with fresh new excitement, from the tender "Star Dust" to "Mr. Cole Won't Rock 'n' Roll." In keeping with the times, he's added a new twist, "I Won't Twist," a natural successor to his earlier-noted number.

Cole, conservatively attired in striped trousers, twin-tailored coat and four-in-hand cravat is the epitome of class on a niter floor. He is also a perfect gentleman with his audience; his attitude and asides in good humor and always in good taste.

Dick Stabile and his orch (23) play the Cole show with ease equal to its star, after an energetic opening with "Slaughter On 10th Ave." The Marthy's (2), a pair of energetic Gallie comarobats off the beaten mat, are a perfect pre-Cole opener.

Current show plays through the 17th followed by a vacation for the Grove personnel; room reopens Dec. 26 with Joe E. Lewis.

Arm.

**Village Vanguard, N.Y.**

Sister Clara Ward & the Ward Singers (6), The Lotionous Monk Quartet; \$2.50-\$3 minimum.

The Vanguard's Max Gordon has come up with a fascinating double bill in this coupling of gospel and jazz luminaries. In Sister Clara Ward and her quartet of singers, the maestro of club bookers has signed one of the best from the swinging religious circuit. And Monk (who has been as regular as the changing of the Palace Guards in his Vanguard appearances) is about as hip as you can get on the current jazz scene.

This is a first niter date for Miss Ward and the singers and all those white faces in the Vanguard darkness put the group slightly on edge. That was opening night last week, however, and they should be relaxed by now because and reception was plenty warm, if somewhat more polite than the out-outs at the Apollo and elsewhere. The Singers open the set with their leader, utilizing one of the big best gospelers, then Miss Ward enters for a spellbinding,

"Swing Low Sweet Chariot," that has all the great freedom and versatility the medium allows. The rest of the set is all upbeat, and Miss Ward would do well to insert another slow spiritual for contrast. Nonetheless, this group claps more than most modern quartets sing, and the tambourine work adds a real spark.

For the niter date, Miss Ward fronts the group but moves to piano to back one number, "Travelin' Shoes," soloed brilliantly by Vi Crawley. As in her singing, Miss Ward shows a fine gift for the blues and gospel with her key-boarding.

Like opera, some of the big voiced gospel soloists have physical left to go with. Not so with Miss Ward, who is a trim looker with hip but dignified projection.

Others in the group are Mildred Means, Madeline Thompson and Jessie Tucker. Al Williams backs on piano.

Bill.

**Freddie's, Mpls.**

Minneapolis, Nov. 24.  
Tony Bennett with Ralph Sharon,  
Peter Warren Orch (16); \$2.50-\$3 cover.

Tony Bennett, who packs 'em in at this niter supper club, is back for his annual return engagement and this is bound to make his local admirers and the spot's owner, Peter Karalis, happy.

While there were some empty tables at his opening show, this may have been caused by the pre-Thanksgiving Monday night presence of a big fire about a block away and also the Phyllis Diller cometish at the local Hotel Radisson Flame Room.

However, it seems a cinch that this engagement, like its predecessors here, will develop into a blaze. Bennett not only has a large local following, but his present act also creates strong customer enthusiasm and makes the average nitergoer and others want to come back.

The opening night's first show patrons just couldn't get enough of Bennett. He reeled off more than 30 numbers with little conversation tussled in on the side during the over an hour that he was on. It was practically continuous singing for that long a stretch, and yet the patrons clamored for more and he finally had to beg off.

Bennett aptly describes part of his routine as "Broadway folk songs." One of his numerous outstanding offerings is "Gordon Jenkins' 'As I Approach the Prime of My Life.'" There are a few on the serious side, too, and they command complete out-front silence during their renditions.

His capable pianist, Ralph Sharon, and the room's Peter Warren orchestra lend Bennett good support, although during the opening show Warren's drummer frequently was out of step with the proceedings—a deficiency taken in surprisingly good spirit by the amiable performer. Before the singer went on Warren contributed some nifty keyboard shenanigans.

Following the Bennett fortnight there'll be another returnee, Dick Gregory.

Rees.

**Crystal Palace, St. L.**

St. Louis, Nov. 17.  
"Winners and Losers," an original revue, admission \$2.

Producer Jay Landesman, also head of the Crystal Palace cabaret theatre, has come up with another of those frothy hometown musical reviews, "Winners and Losers," which stacks up well with such previous successful romps as "Say Cheese" and "The Nervous Set." The talented local people involved include stars Jack Murdock and Harry Honig (who also wrote some of the skits), Michyl Paul, Carol Lindsey, Chris Wallace and Guy Park Krause.

They rollick through a heady melange of sketches and songs, ranging from satires on the denizens of East and West Berlin to shipboard romances and travel bureau problems. Murdock and Honig, formerly featured as a hayseed duo, Hiram & Sneeb, on local television, score easily in their strictly-for-chuckles forays into the frills and foibles of our times. Petite Michyl Paul is an excellent foil for the shehanigans of the ca-vorting males.

Direction is by James Paul, musical direction by Kenneth Brown Billups, musical arrangements by Jimmy Williams. "Winners and Losers" is slated for a three-week run.

Bob.

**St. Regis, N. Y.**

Jean Sablon (with Emil Stern),  
Chauncey Gray and Chiquito  
Orcha; \$3 cover.

La Maisonette, the longtime St. Regis showcase for supperclub names, is essaying a Confidential policy this semester, primarily in the parlez Francaise idiom, and perforce reprising a number of durable chanteurs. Some of them don't get around much anymore this side of the pond, a nostalgic thought which doubtless occurred to the Regis braintrust.

Hence, a Jean Sablon revival for one, is apt to cue young marrieds and undergrads as much as the Serutan set. It has less currency in the here-and-now, but there was a time when M. Sablon's billing made him out as the French King Crosby—circa 1941 at the Old Versailles (Manhattan) and subsequent visitations to the New World.

The most "recent" U.S. stint came eight years or so ago at the Plaza's Persian Room. Intensely, canny investor that he is, and having "made it" in the boites in the bygone of wistful recall when a buck was (or almost) Sablon has felt no pressure to accelerate his tours to the U.S. He, too, is charmed by his Parce.

Sablon has kept a trim figure, but doesn't try to disguise the encroaching gray at the temples. Nor does he try to affect any but the identity of his long tenure, the cliché of boulevardier with chic and eyes for les femmes. The catalog, per tradition, brims with the chansons that vive l'amour, bespeaking every Yank's concept of French know-how at the art.

He is most effective, unquestionably, with the old identifiers, putting them into a soupcon medley and encompassing "Je T'attendrai," "Last Time I Saw Paris," "Symphonie" et al. "C'est Magnifique" is another goodie, but his American chestnuts—"Too Marvelous," "These Foolish Things"—elude his ken. Or perhaps it's a case of who needs it in our lingo.

Generally, too, it must be noted, there are moments wherein the presentation seems remote, as if the Paris of Sablon is passe, and the mood is too much pastel. Sablon does expectably with the repartee, being careful not to betray more than a passing savvy with English, but his floor manner seems in need of some engaging business to perk the turn—perhaps more willingness to stroll about, to unload that ol' Gallie charm on floorisiders.

Emil Stern is the star's veteran keyboarder, with Chauncey Gray's crew supplementing the backdrop. Their demure musicianship furnishes a reliable two-four dance beat, alternating via head segues with Chiquito's Latino band; latter is also oke if a bit sedate for the beat.

The groceries are, to be sure, sympatico, and the service is well above par; a virtue far from uniform in the class maisons. The Maisonette captains, especially, are great for anticipating tablers.

Vicky Autier, a Viennese Lantern repeater, makes her bow in this room after Sablon, on Dec. 21.

Pit.

**Roaring 20s, St. L.**

St. Louis, Nov. 17.  
Jim Wallis & Wally, Joe Bozzi  
Orch (6); \$2 admission.

George Edick's Roaring Twenties theatre niter in lively Gaslight Square has come up with a fresh new talent that is surefire for better bookings. Ventriologist Jim Wallis and his brash little dummy, Wally, have a fast paced barrage of patter and repartee and get "ohs" and "ahs" from the audience with some highly tricky ventriologistic feats. Wallis' lips never move, even when Wally is reciting the alphabet and knocking off such tongue-twisters as "Peter Piper picked a peck of pickled peppers," etc.

Ventriologism, however, is only a part of this engaging act. Following his bantering session with Wally, Wallis goes into a series of impersonations—Ed Sullivan, Harry Belafonte, Johnnie Ray and Elvis Presley. The latter, with guitar, rampant pelvis and all, reaps solid returns.

Wallis and friend will be on hand for another month, probably longer, with swingin' support from the side acts, singers Bob Wilde & Beverly Logan, the dance team of Jack Kennedy & Laura Lee. The Joe Bozzi Dixieland group leaves no tones unturned during the shows and for dancing between times.

Bob.

# Shows Out of Town

## The Egg

Chicago, Nov. 28.  
Zev Hoffman, Alexander Luce & Pierre Cossette presentation of comedy in two acts by "Eliezer Marceau, translated by Robert Schiltz, Stewart J. Lamore, John Luce, settings, Robert Kelly; lighting, Bob Brannigan; costumes, Ray Aghayan. Features Dick Shawn, Frederick Rolfe, Michael Constantine, Olive Desiring. Opened Nov. 27, '61, at the Civic Theatre, Chicago; \$6.50 top.

Emile Magis	Dick Shawn
Doctor	Frederick Rolfe
Barbedard	Lou Gilbert
Jacques	Arnold Soboloff
1st Woman	Vilma Auld
2d Woman	Paddy Edwards
3d Woman	Janet Ward
Young Girl	Maria Leran
Customer	James Beard
Dufurigt	Michael Vale
Mr. Duwant	Sadie Bon-
Justine	Sadie Bon-
Mother	Olive Desiring
Gustave	Michael Constantine
Walker	James Beard
Georgette	Marcia Levant
Rose	Janet Ward
Eugene	Michael Constantine
Card Player	Arnold Soboloff
Berthoulet	Michael Vale
Mme. Berthoulet	Paddy Edwards
Charlotte	Maria Leran
Lucy	Lola Lynch
Helene	Olive Desiring
Ugale	Frederick Rolfe
Raffard	Frederick Rolfe
Joseph	Arnold Soboloff
Dugommier	Frederick Rolfe
Prosecutor	Paddy Edwards
Defense Attorney	Arnold Soboloff
Judge	Michael Vale
Photographer	James Beard
Policeman	Wayne Dewayne
	Morris McCarthy

Felicien Marceau's satirical comedy, "The Egg," is more accurately a monolog interlarded with sketches than a narrated play. With it, nitery comic Dick Shawn is making his legit debut the hard way, in the heavily taxing role about which it all revolves. As both narrator-commentator and chief participant in the dramatized action, Shawn is not only equal to the demands, he personally makes the play a promising prospect for Broadway.

His is a real acting job—not a nightclub stint with a script—and it is a highly engaging one. Shawn is cast as a young man on the outside of the social "system," emblemized by the egg, who is seeking a way in. Taking advantage of every crack in the shell, he deals himself into a conventional French domestic sphere peopled by wife, relatives, mistress and, of course, the wife's lover.

The events make up a crazy quilt of vignettes and climax in a farcical courtroom scene where injustice triumphs, according to the workings of the "system." The author's viewpoint is restrainedly cynical and his comedy a mélange of wit, caricature and low gags.

Lamont Johnson, whose credits to date have been mainly in tv, has staged it with a light whimsical hand, capturing Marceau's spirit perfectly. The supporting cast is more than acceptable, with Frederick Rolfe and Janet Ward the standouts. Robert Kelly's settings are ingeniously practical.

## Take Her, She's Mine

New Haven, Nov. 28.  
Harold S. Prince presentation of comedy in two acts, by Phoebe and Henry Ephron. Staged by George Abbott scenery and lighting, William and Jean Eckart; costumes, Florence Klotz. Stars Ark Carney, Phyllis Thaxter, Richard Jordan, June Harding, Elizabeth Ashley. Opened Nov. 27, '61, at the Shubert Theatre, New Haven.

Principal	Nicholas Saunders
Nollie Michaelson	Elizabeth Ashley
Frank Michaelson	Ark Carney
Aune Michaelson	Phyllis Thaxter
Liz Michaelson	June Harding
Arlene Clerk	Ron Welch
Emmett	Stephen Paley
Adèle McDougall	Jean McClintock
Sarah Walker	Louise Sorsel
Donn Bowdri	Tom Bramann
Freshman	Marty Huston
Richard Gluck	Walter Moulder
Alex Loomis	Richard Jordan
Mr. Whitmore	Haywood Hale Brown
Linda Lehman	Susan Stein
Clancy	Joe Ponszacki
Mr. Habetts	Ferdé Hoffman

"Take Her, She's Mine" has virtually all the elements required for click acceptance. A "human" story is told interestingly and entertainingly, and there are knowing chuckles and substantial guffaws which pepper the dialog. There is also heart-warming content in the give-and-take between a doting father and his two daughters embarking successively on college careers. Finally, there is excellent acting by a shrewdly selected cast and skilled direction. After its shakedown tour it should do well on Broadway, and the work lends itself to favorable film adaptation. Authors Phoebe and Henry Ephron offer a faithful reproduction of the joys and doubtful moments entailed in shipping a

daughter off to college. Numerous scenes, both comic and sentimental, are gems, and they blend into a package that spells pleasant playing.

The authors have neatly concocted a work that hits a wide variety of appeal. Parents will dig this one appreciatively and the upcoming generation will dig much to their liking.

Art Carney tops the cast of competitors and scores heavily as the sometimes proud, sometimes distraught parent. He wrings considerable sentiment as well as laughter from the role. Second-starred Phyllis Thaxter does the maternal part so well she paradoxically almost makes it seem incidental. Elizabeth Ashley, as the older daughter is the center of considerable dialog and action, and she handles her interpretation of the collegiate exceptionally well. As her younger sister, June Harding makes the metamorphosis from brace-teeth adolescent to embryo college freshman in good style.

Richard Jordan has good moments as an eventually successful suitor, and interesting lesser support is added by Stephen Paley, Jean McClintock, Louise Sorel and Heywood Hale Brown.

The William and Jean Eckart set has made a few pieces go a long way through a series of rolling platforms and travelers. There is opportunity for good display of Florence Klotz's attractive costuming.

In addition to drawing good performances from a cast of vets, George Abbott again exhibits his skill at working with personable youngsters. His overall staging adds force to the general picture.

## The Deadly

Los Angeles, Nov. 9.  
Obrecht Productions presentation of drama in three acts (six scenes), by David Swift. Produced by William Robert Obrecht, staged by Leon Charles; settings, Joseph Talamantes; lighting, Hugh Jervis; stars Vera Miles, Keith Larsen, Harry Brown, Majel Barrett, Yvonne Craig, Frank DeVol. Opened Nov. 3, '61, at the Valley Playhouse, Los Angeles; \$3.50 top.

Mrs. Oreb	Yvonne Craig
Mrs. Oreb	Opal Euard
Frank Budlong	Jerry Douglas
Robert Chapel	Keith Larsen
Gwen Amperson	Majel Barrett
Sam Amperson	Frank DeVol
Robert Chapel	Keith Larsen
Johnama Chapel	Vera Miles
Loring Gauperson	Delbert Spain
Anson Walker	Bani Howes
Edward Kugel	Frisella Boyd
Mr. Furgis	Justin Smith

Differences in writing for the stage and films are painfully apparent in David Swift's "The Deadly," presented at the Valley Theatre. The author is adept in both films and television, but his first legit venture comes off badly.

The story is a cliché thriller with redundant and repetitious dialog, and irrelevant comedy attempts. Despite occasional valid scenes and a momentary touch of dramatics, the overall structure is elementary.

Swift has had little help from limited production facilities and the flat direction by Leon Charles. The performances generally lack style or conviction. Vera Miles and Keith Larsen have trite roles. Miss Miles plays adequately, but without punch and Larsen looks like a lumbering robot. Frank DeVol plays down a comedy role that has no real definition, but scores few bright lines, while Harry Townes has style even though his character has no identification.

Majel Barrett, a three-day replacement, does nicely with an unsuitable role. Yvonne Craig comes through with bright qualities, and Jerry Douglas has a believable bit. Opal Euard has occasional flair.

## Conversation at Midnight

Los Angeles, Nov. 9.  
Jeanes Productions presentation of drama in three acts by Edna St. Vincent Millay. Produced by Susan Davis, Worley Thorne; staged by Robert Gist; sets and costumes, Charles T. Morrison; stars Jack Albertson, Bill Berger, James Coburn, Frank DeKova, Hal England, Edward Frank, Sandy Kenyon. Opened Nov. 7, '61, at the Coronet Theatre; \$4 top.

Edna	Jessie Elst
Merton	Jack Albertson
John	Bill Berger
Lucas	Hal England
Emily	Sandy Kenyon
Carl	James Coburn
Anselmo	Frank DeKova
Ricardo	Edward Frank

The world of the late Edna St. Vincent Millay and her thoughts on every conceivable subject are

## George Oppheimer

conveys some offsetting doubt; prop-  
narrations in his bright piece  
titled

## Move Over, Nostradamus!

one of the many Editorial Features  
in the upcoming

56th Anniversary Number

## VARIETY

Plus other statistical and data-filled  
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embodied in this overlong ordinary conversation piece, a tedious series of soliloquies and musings by a seven-character cast. The presentation makes clear why the piece has never before been produced.

Produced by Susan Davis and Worley Thorne, and directed by Robert Gist, "Conversation at Midnight" is in for a short stand. The scene of the 20-year-old work is the drawing-room of a cultured N.Y. millionaire, who has invited six other men from varying walks of life to be his dinner guests, and their philosophizing after dinner as the effects of an evening of drinking begin to free their tongues and inhibitions.

The cast has been well-chosen, but sometimes is difficult to hear and understand as certain members mouth their words. Eduard Franz is persuasive as the host, usually sitting back as the moral vocal of his guests have their confusing say. Jack Albertson, as a stockbroker, James Coburn, as a Communist and Sandy Kenyon, as a short-story writer, are okay in the heaviest roles. Bill Berger, as a painter, Hal England as a young advertising man and Frank DeKova as a priest, also contribute.

The single set by Charles T. Morrison Jr. is handsome and appropriate. (Dorothy Sticney appeared on Broadway two years ago and has toured subsequently in a solo reading of her own program of Edna St. Vincent Millay's poems and letters, titled "A Lovely Light"—Ed.)

## Dancin'

Los Angeles, Nov. 5.  
Stephen Brown & John Harding presentation of drama with music in three acts (five scenes), by John Bean. Staged by Harding; lighting, Michael Sherer; musical direction, Robert A. Macchewell; stars Cathy O'Donnell, Gerald LaFare, Alma Platt, Bessie Griffin. Opened Oct. 24, '61, at the Stage Society Theatre, L.A.; \$3.75 top.

Skeeter	Garry Patten
Old Woman	Diane Desinger
Old Man	Jerry McCarter
Booker T	Kyle Johnson
Big Tom	Lennis Caldwell
Rachel	Bessie Griffin
Dolly	Cathy O'Donnell
Lady	Alma Platt
Yonah	Gerald LaFare
Richard	Frank Greco
Detectives	Curt McHugh, Frank Greco
Judge	Stephen Brown
Salon	John Hanck
Others	Charles Peters, Conicela Hart, Richard Evans, Ellen McCann, Ernestine Johnson, Elyse Gold, Henry Wells, Jimmy Hale.

John Reese has the germ of an idea within the core of his new play, though the overall construction of the piece is bogged down with trivia and an elementary design that hides the central point. "Dancin'" has little initial impact and shows little promise of future development.

The production doesn't help. John Harding's direction is slow and without apparent conviction. (Continued on page 88)

## Caskie Stinnet

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# Show on Broadway

## A Man for All Seasons

American National Theatre & Academy presentation of Robert Whitehead & Roger L. Stevens production of drama in two acts, by Robert Bolt. Staged by Noel Willman; settings and costumes, Mollie; lighting, Paul Morrison; produced by arrangement with R. Cowart. Presented Ltd. Stars Paul Scofield, Leo McKern, George Rose; features Albert Dekker, William Redfield, Carol Goodner, David L. Stewart, Keith Baxter, Peter Brandon, Jack Creley, Olga Bellin, Sarah Burton, Lester Rawlins, John Colwell. Opened Nov. 22, '61, at the ANTA Theatre, N.Y.; \$6.50 top weeknights, \$7.50 Friday and Saturday nights.

Common Man	George Rose
Sir Thomas More	Paul Scofield
Richard Rich	William Redfield
Duke of Norfolk	Albert Dekker
Alice More	Carol Goodner
Margaret More	Olga Bellin
Cardinal Wolsey	Jack Creley
Thomas Cromwell	Leo McKern
Spanish Ambassador	David L. Stewart
His Attendant	John Colwell
Thomas Pope	Peter Brandon
King Henry VIII	Keith Baxter
Woman	Sarah Burton
Archbishop of Canterbury	Lester Rawlins

Although "A Man for All Seasons," which opened last week at the ANTA Theatre, is a distinguished drama, it is questionable as a popular entertainment for Broadway. On the strength of the enthusiastic reviews and the probably favorable word of mouth, the Robert Bolt play should find a moderate audience of serious playgoers and seems likely to pay off its modest stake.

Neither the drama itself nor the subject matter is the sort to appeal to a mass public, however. For "A Man for All Seasons" is a talky piece with little action. It has a primarily intellectual theme and a hero virtually unknown to average American audiences. Moreover, for similar reasons, the play is dubious material for pictures, and that further limits its payoff prospects.

Incidentally, its curious that although there were no conflicting premieres last week, the management chose to open the show Thanksgiving eve and thus had reduced circulation for the rave reviews in the morning papers on the holiday. The notices in the evening papers had normal circulation but were a day late.

The drama about the martyrdom of Sir Thomas More was a notable hit in London last season. Paul Scofield, who played the title role there, has been imported by producers Robert Whitehead and Roger L. Stevens to repeat his characterization of the saintly statesman-author whom Bolt describes in a program note as "a pivot of English life at a time when England was negotiating the sharpest corner in her spiritual history."

Since the hero is beheaded at the finale, "A Man for All Seasons" is technically a tragedy. But in the sense that More refuses to be intimidated and remains true to his convictions, his death represents triumph rather than defeat, so the play ends on a satisfying note.

Bolt, whose "The Flowering Cherry" was a quick failure here two seasons ago, has taken an enormously difficult assignment in the dramatization of the story of Sir Thomas More. It is not merely that the theme is essentially intellectual, with a hero who is a philosopher rather than a man of action, but in this case the passive central figure declines even to take an active negative stand. He insists upon and succeeds in refusing to express explicit disagreement with what he implicitly approves.

The playwright somehow contrives to make this consistently absorbing, frequently enthralling and occasionally touching drama. He achieves what is basically a philosophical discussion with several brilliant scenes of confrontation between the principal antagonists, and in the process diversifies that lightens the tone of the play and adds dimension to the characters. Although even to those who only vaguely familiar with English history the outcome is virtually certain from the situation-setting first scene, suspense increases until the end.

Bolt is clearly not one of England's self-pitying, angry young men, nor is he one of the contemporary breed of writers who make a fetish of untellability. He has something to say and he puts it into cogent, movingly theatrical terms. In the case of "A Man for All Seasons" he is abetted by a brilliant physical production and superb direction and acting. The result is memorable theatre.

Although the drama of Sir Thomas More stands on its own as a play and the author does not belabor its contemporary significance, he mentions in a program

note its application to the present. As the script makes eloquently clear, the story is timeless.

As the Counsellor of England, friendly with and favored by the lively, engaging Henry VIII, this ironically humorous, deceptively mild, moral giant reveres and resolutely upholds the law. Later, as Chancellor, he will not compromise his moral integrity by approving the king's arbitrary divorce of Catherine of Aragon and marriage to Anne Boleyn.

He has no wish to become a martyr, however, so he simply resigns his office and, unlike the Hans Christian Andersen moppet who loudly called attention to the emperor's non-existent new clothes, he steadfastly and ingeniously avoids expressing outright disapproval, but makes clear his implicit opposition by refusing to sign the royal Act of Succession. The tacit resistance of a figure of such public stature cannot be endured by the headstrong monarch, however, and Sir Thomas is subjected to increasing pressure and harassment. Although there is no legal case against him, he is imprisoned and when that fails to weaken his opposition, he is given a mockery of a trial and finally put to death on a transparently unsupportable charge of high treason.

Bolt's skillful dramatization of this inherently static story is greatly enhanced by Noel Willman, the British actor-director, in this repeat of his original London staging. Scofield's playing of the essentially passive role of Sir Thomas is a virtuoso blend of light humor, surface gentleness and inner strength. Although he is slight in physical stature and mild in manner, he projects a sense of imposing authority and emotional force.

The portrayal surpasses anything Scofield showed in his North American debut last summer at the Stratford (Ont.) Shakespearean Festival and justifies his reputation as one of England's brilliant young actors. Because the part is unspectacular, however, the performance is subtle rather than showy, and may not establish Scofield as a boxoffice name in the U.S.

Leo McKern, also imported from England for this production, gives a vividly expressive portrayal of the wily, unscrupulous Thomas Cromwell, who carries out the King's will by trapping Sir Thomas with perjured evidence, and third-starred George Rose is believable and amusing as a cockney-accented combination servant, scene-setter and commentator.

Of the featured players, Albert Dekker gives a deliciously meaty performance as the bluff, forthright Duke of Norfolk, who only dimly understands More but recognizes his greatness, values his friendship but reluctantly succumbs to regal pressure at the end, and there are believable portrayals by Keith Baxter as the supple and high-spirited Henry VIII, Carol Goodner and Olga Bellin as More's not entirely comprehending but devoted wife and daughter, William Redfield as a jackall-like political hatchet man, David L. Stewart as the unctious Spanish ambassador, Lester Rawlins as a vengeful cleric and Peter Brandon as the hero's impulsive son-in-law.

The London-and-New York designer firm of Mollie has provided a simple, practical and eloquently theatrical combination setting consisting of a winding ramp and stair, plus a platform, a few set pieces and a light colored backdrop. The production is presented by the American National Theatre & Academy, which is in for a slice of the potential profit.

Although the financial return may be modest, "A Man for All Seasons" is a play everyone concerned can be proud of. Hope.

## Trudy Goth's Accident

Trudy Goth, the globetrotting freelance concert critic and sometime publicist, did not return to New York, where she maintains a year-round apartment this month as expected. She fell in Vienna and suffered a double fracture of her ankle.

She will recuperate in Florence where her mother has a villa. Lois Hunt has succeeded Marion Marlowe in the Broadway production of "Sound of Music."



# All the Plugs Fit to Hear

All the news that's fit to print in the N. Y. Times is not necessarily suitable for repetition on the paper's radio station, WQXR, New York. That this double standard exists is apparent in the refusal of WQXR to carry a "Complaisant Lover" quote ad which the Times had accepted for publication.

The quote, which WQXR found objectionable in part, was from the review by N. Y. Daily News drama critic John Chapman of the Graham Greene play. It describes the presentation as "an enchanting, silk-smooth sex comedy about How To Succeed in Infidelity by Really Trying." The Times permitted publication of the full quote, but its subsidiary radio station took exception to the "infidelity" phrase.

WQXR initially accepted spots using the line, "silk-smooth sex comedy," but would not go along with an attempt by producer Irene Mayer Selznick and pressagent Arthur Cantor to add the word "infidelity." The explanation given them by WQXR vice-president Norman S. McGee was, "It would not be in good taste over the station. A line which might conceivably be acceptable in print would not necessarily be suitable to the radio medium." Tony Geiss, one of Cantor's associates, has his own theory about the situation. "Could it be," he wonders, "because WQXR is a high fidelity station?"

# Maidman Getting Another (Fifth) Off-B'way Theatre in Midtown N.Y.

Manhattan realtor Irving Maidman is continuing towards his announced goal of having six hand-box legit theatres in the Times Square area. His fifth is being readied for an opening next spring.

The new 149-seater, to be called the Mainline, will occupy the ground floor and basement of a four-story elevator building located on the southside of West 42d St. between 9th and 10th Aves. The building, which Maidman purchased from Daniel McNamara, will be converted into a center for off-Broadway activity, with the upper floors for rehearsal rooms, classroom facilities, audition studios and workshop area.

The Mainline will give Maidman four theatres on one block, on the same side of 42d St. The other three are the 199-seat Maidman Playhouse and the Mermaid and the Midway theatres, each with a seating capacity of 149. The Maidman Playhouse was opened by the realtor during the 1959-60 season as the first in his chain of handbox houses. The Mermaid and Midway were opened this season. His other legit, 299-seat Mayfair Theatre on West 46th St., between Broadway and 8th Ave., was unveiled last season.

Russell Patterson, who created the decor for Maidman's four other theatres, is designing the Mainline. The building in which the new theatre will be housed is adjacent to the West Side Airlines Terminal, another of Maidman's properties. In addition to his theatre projects, the realtor recently completed the 182-room Riviera Congress Motor Hotel at 10th Ave. and West 41st St.

# WILLSON'S MUSICAL BASED ON '34TH ST.'

Meredith Willson will write the book, score, and lyrics for the Broadway musical version of the old 20th Century-Fox film, "Miracle on 34th Street." The working title for the legitimizer, which the Stuart Co. plans debuting on the Main Stem next season, is "The Wonderful Plan." The "Miracle" adaptation will be given precedence by Willson over "The Understudy," another Stuart Co. project, for which he'll also do the book, music and lyrics.

The Stuart Co., recently formed by Stuart Ostrow, formerly vice-president of Frank Music (Frank Loesser), is scheduled to present "We Take The Town" as its first Broadway venture later this season. "Town," an adaptation of the Ben Hecht scenario for "Viva Villa," has a book by Matt Dubey and Felice Bauer, music by Harold Kari and lyrics by Dubey.

# Put Replacement Plaque At O'Neill's Birthplace

A new plaque commemorating the birthplace of Eugene O'Neill at the Barrett House when it occupied the northeast corner of Broadway and 43d St., N. Y., was dedicated there last Monday morning (27). A former plaque had been misplaced when the London Character Shoe store, which now occupies the site, underwent renovation a little more than two months ago. The plaque was presented by Jose Quintaro and Theodore Mann, co-producers of the Circle in the Square, N. Y.

# Touring British Co. Head Robbery Victim in St. L.

Eric Salmon, head of the British touring company, Theatre Outlook, was robbed here last week of an \$1,800 payroll for his troupe. The money was stolen from him by two men who emerged from a car and stopped him on the street.

Theatre Outlook, a professional, non-profit company from Liverpool, sponsored by the Arts Council of Great Britain, the Gilchrist Educational Trust and other British trust funds, has been playing a 16-week U.S. tour since September.

# Merman May Not Do London 'Gypsy'

The prospect of Ethel Merman repeating her starring role in "Gypsy," when the musical is presented in London appears dim. It had originally been understood she would do so, but there now appears to be some question as to whether she'll undertake the overseas assignment.

The New York company of "Gypsy," in which she's been touring since last March 29 after 89 weeks on Broadway, is scheduled to close Dec. 9 in St. Louis. The David Merrick-Leland Hayward production opens tonight (Wed.) at the American Theatre there, following the completion last Saturday (26) of an eight-week stand at the Biltmore Theatre, Los Angeles.

Another company of "Gypsy," the rights to which were farmed out to Manny Davis, is currently in the final frame of a three-week stand on twofers at the Forrest Theatre, Philadelphia. The presentation, in which Mary McCarty recently succeeded Mitzi Green as headliner, opened last summer in Vegas as a cabaret offerings. It's since played a number of regular road stands and has several more lined up.

# 'Seagulls Over Sorrento' Being Done as Musical

London, Nov. 28. The Hugh Hasting farce, "Seagulls Over Sorrento," which is a London run of nearly five years, has been adapted by the author as a musical and is set for an out-of-town tryout engagement in the new year, under the title of "Scapa Flow." The author is responsible for the book, music and lyrics of the new version.

It's believed to be the first all-male musical. David Hughes, Pete Murray, Timothy Gray and Edward Woodward are being paged for lead roles.

The musical is set to open Feb. 5 in Liverpool and play a two- and a half-week stand at the Royal Court, London, before moving to the West End for a commercial run. The show will be presented by S. I. Gorfinsky and is to be directed by George Carden. The Royal Court management has made the theatre available for a week's final rehearsal without rent. Negotiations are proceeding with five publishers for the music rights. The author's agent, Eric Glass, negotiated the deal with Gorfinsky.

# Widow of Congressman Heads D.C. Drama Group

Washington, Nov. 28. Mrs. Mae J. Simpson, widow of Rep. Richard M. Simpson (R-Pa.), has been elected president of the Washington Theatre Club, local drama group. Other elected officers are Hal Bergman, top assistant; to Sen. Winston Prouty (R-VI.), vice-president; Leah Koller, secretary; and Warren J. Vinton, mayor of nearby Somerset, Md., treasurer.

John B. Wentworth stays as managing director with his wife as assistant.

# 'Horn' Has Netted 90G on 120G Ante

"Come Blow Your Horn" is in a position to take its title seriously. The Neil Simon comedy has emerged as one of the biggest sleepers in recent Broadway history. It's earned an estimated profit thus far of \$90,000 on its \$120,000 investment, of which \$51,470 represented production costs.

The William Hammerstein-Michael Ellis production, which grossed a modest \$19,532 in its first full week on Broadway, hit its top take to date several weeks ago on its 36th stanza. Receipts for that session, which marked the third successive frame a new high was registered by the comedy, tallied \$30,163 on a potential capacity take of \$43,522. Thus, at that peak level the show only played to about 70% of capacity.

"Come Blow Your Horn," which opened to mixed notices from the aislesitters for the New York dailies, is now in its 41st week at the Atkinson Theatre, N.Y. Business has generally ranged between 50%-60% of capacity, but hit a low of \$16,197 one week in September. A substantial portion of the net earned thus far by the venture represents operating profit. In addition, there's the production's 40% share, less 10% commissions, of income thus far realized from the sale of the film rights to Paramount. The deal called for a down payment of \$75,000, plus 10% of the gross on profitable weeks, to a ceiling of \$250,000.

The play, in which Hal March is headliner, was tried out in October, 1960, at the Bucks County Playhouse, New Hope, Pa., operated by Ellis. The vehicle is figured to have netted about \$90,000 thus far on the basis of an Oct. 28 accounting, plus estimated subsequent income. Highlights of the Oct. 28 audit are as follows:

Investment, \$120,000 (repaid). Operating profit for the four-week Oct. 2-28 period, \$23,929. Total net profit, \$73,961. Bonds and sinking fund, \$34,296. Balance available, \$39,665.

# Virginia Payne as Lola In Houston 'Little Sheba'

Houston, Nov. 28. Virginia Payne, who played the irrepressibly maternal title character on the old "Ma Perkins" radio soap opera for many years, portraying the pathetic ex-beauty queen, Lola, in a revival of the William Inge drama, "Come Back, Little Sheba," which opened last week at the Alley Theatre here.

John Wylie staged the show, in which Russell Gold is playing the Alcoholics Anonymous husband, "Doc," with Arlene Cohen and Bella Jarrett in supporting roles.

Playwright  
**Allen Boretz**  
has written a humorous whimsy titled  
**Curiosity & Katz**  
...  
another Editorial Feature  
in the upcoming  
**56th Anniversary Number**  
of  
**VARIETY**  
Plus other musical and date-filled  
charts and articles.

# Still Moot Whether Touring Shows Owe Union Pension-Welfare Fees

By JESSE GROSS

# Book 4 Touring Shows For Dallas Subscription

Dallas, Nov. 28. The Broadway Theatre League will offer four touring productions in three performances each at the Dallas Memorial Theatre. Opening the season will be "The Miracle Worker" with Eileen Brennan, Dec. 29-31. The others are "Elizabeth the Queen," starring Eva LeGallienne and Faye Emerson, Jan. 5-7; "Advise and Consent," starring Farley Granger and Chester Morris, March 16-17, and "A Thruher Carnival," with Imogene Coca, Arthur Treacher and King Donovan, at an unspecified later date.

The season is the third for the Dallas league, with Raiberto Comini as president.

# Stockholm Gets O'Neill Mansions

The Royal Dramatic Theatre, Stockholm, will present its fourth world premiere of a posthumous drama by Eugene O'Neill with the opening next Jan. 19 of "More Stately Mansions." The play, written in 1938, would have run seven-to-nine hours in its original form. O'Neill rewrote the drama in 1940 and left behind detailed notes on how it could be shortened. Those instructions were followed by the play's translator, Dr. Karl Ragnar Gierow, head of the Royal Dramatic Theatre.

"Mansions" begins where "A Touch of the Poet" ends and is the fourth play in O'Neill's partially destroyed cycle of dramas. As in the case of "Poet," "Long Days Journey Into Night" and the one-acter, "Hughie," "Mansions" was donated to the Royal Dramatic Theatre by O'Neill's widow, Mrs. Carlotta Monterey O'Neill.

Mrs. O'Neill has placed more of a restriction on the "Mansions" script than the other three plays, however, in that it is not to be published or released for production anywhere else. On the three earlier dramas, Mrs. O'Neill waived the customary author's royalty, and the coin accruing from the Stockholm productions of the playwright's works goes to a fund which awards O'Neill grants to actors and actresses at the Royal Dramatic Theatre. This year's grant was awarded to Eva Dahlbeck, known in the U. S. as one of the regulars in the Ingmar Bergman films.

The Royal Dramatic Theatre is scheduled to tour the U. S. next year with productions of "Journey" and Strindberg's "Miss Julie." The tour includes a guest appearance next spring at the Seattle World's Fair.

# 'Mousetrap' Starts 10th Year of West End Run

London, Nov. 28. Agatha Christie's marathon thriller, "The Mousetrap," current at the Ambassadors Theatre, moved into its 10th year last Saturday (25), thereby notching its 3,737th performance. Impresario Peter Saunders was host of a celebratory lunch at the Ivy restaurant that day. Guests of honor were the eight members of the present cast and the seven new members who joined the team Monday (27).

The only member of the present cast to stay on is David Raven, who has played Maj. Metcalfe for four and a half years. Myrtle Monte, known as Mrs. Boyle after a year's absence, having previously played the role for five and a half years. Newcomers are Brian McDermott as Sgt. Trotter, and Petra Davies, Gavin Hamilton, Simon Brent, Otta Diamant and Elizabeth Bird, who, earlier in the run, was the stage manager. There have been 85 actors in "The Mousetrap" during its run, and nearly 1,500,000 people have seen it in London.

Alexander H. Cohen hopes to persuade Christopher Plummer, currently starring in "Becket" in London, to play the Sherlock Holmes role in his musical, "Baker Street," due next season.

Still unresolved in connection with the diversion to a pension and welfare fund for all legit unions of the repealed 5% N. Y. City tax on tickets to Broadway shows is the effect of the move on touring productions. As it now stands, the road shows are contractually obligated for pension payments to Actors Equity, the Assn. of Theatrical Pressagents & Managers and Local 802, American Federation of Musicians.

Producer-members of the League of N. Y. Theatres have been informed by the League to continue the pension payments, which are based on a percentage of the payrolls. The producers have been advised that the League is meeting with the Fact Finding Committee of all the unions to "resolve problems of pension coverage, distribution, etc., including the problem of relieving the producers of pension payments for shows on tour."

The producers have been asked to send the pension payments to the League office in N. Y., so the funds can be placed in an escrow account "until the question of road inclusion in the tax rebate is completely resolved." Meanwhile, members of the Independent Booking Office, who operate theatres on the road, have informed the League that they are discontinuing payment of 1% pension contribution to Equity.

A provision in the IBO booking contract provides for the discontinuance of the Equity pension contribution by the hinterland theatre operators immediately upon repeal of the 5% N. Y. City tax. Thus, the cutoff date on the payments was effective last Oct. 21, when the tax was lifted. Producers of Broadway shows and Main Stem theatre owners no longer have to contribute a percentage of the payroll for the pension payments, since that obligation is now taken care of by the diverted tax remittance.

A sidelight to the city tax relief is the contention of the Dramatists Guild and some agents that playwrights and other talent contracted to a percentage of the gross should share in the remitted tax revenue. In recent years the tax has come to around \$2,000,000 annually. However, for technical reasons, only 4.25% of the repealed tariff is available for the industry-wide fund, thus reducing the annual take to around \$1,700,000.

The lifting of the tax was based on the coin being diverted to the industry-wide fund, and consequently the remittance did not result in lower boxoffice prices. The issue of whether the 5% tax rebate should be included in the gross for a show and therefore provide increased revenue for those in on a percentage of the take is another matter still to be resolved.

However, to avoid future complications, the League has notified its members that upcoming contracts between producers and talent getting a percentage of a show's gross income include a clause reading, "For purposes of computing the (dramatists, actors, directors, choreographers, etc.) compensation, the gross weekly boxoffice receipts shall not include those sums equivalent to the former 5% New York amusement tax, the net proceeds of which are now set aside for pension and welfare funds of the theatrical unions."

# Minnesota Univ. to Get A New Theatre Building

Minneapolis, Nov. 28. A new playhouse is being planned to house the Univ. of Minnesota Theatre. A bequest, reported to be approximately \$150,000, was accepted last week by the school's board of regents to help finance the building.

The gift from the estate of Elmer E. Stoll, Minnesota professor emeritus of English, was contributed with the provision that it be used to construct a new theatre. Dr. O. Meredith Wilson, Univ. of Minnesota president, said that state funds will pay for most of the construction costs but that the bequest is "great enough to make a distinguished difference in the kind of theatre we might have."

# Off-Broadway Reviews

## All In Love

Jacques Urbont, J. Terry Brown Jr. & Stella Holt, in association with George Peters & Herbert Steinmann, presentation of a two-act musical comedy based on Richard Brinsley Sheridan's "The Rivals" with book and lyrics by Bruce Geller and music by Urbont. Staged by Tom Brennan; musical staging, Jack Beaber; settings and costumes, Richard Kinsley; lighting, Jules Fisher; musical direction and vocal arrangements, Urbont; dance arrangements, Anna Sternberg; orchestrations, Jonathan Tunick. Stars David Atkinson. Opened Nov. 10, '61, at the Martinique Theatre, N.Y.; \$4.90 top.

Pages	Sean Gillespie, Bonita Belle Lucy
Mrs. Malaprop	Christina Gillespie
Sir Anthony Absolute	Mimi Randolph
Lady Louisa	Lee Cass
Lady Louisa	Gaylea Byrne
Jack Absolute	David Atkinson
Esau	Charles Kimbrough
Bob Acres	Dom de Laise
Sir Lucius O'Trigger	Michael Davis
Sir Percival Cumble	Fidel Romann
Sir William Inkle	Robert Quint
Sir Roger Backstep	Roy Hansen
Sir Thomas Standpat	John Dennison
Lord Grogan	Lorraine Burgess
Lady Chamber	Elizabeth Burgess
Adv. Barber	Wanda Cooke
Lady Slaten-Lounger	Mary Jane Wilson

"All In Love," a new musical comedy based on Richard Brinsley Sheridan's restoration comedy, "The Rivals," has been lavishly mounted at the Martinique Theatre. Sumptuous costumes, handsome white and blue sets, and comely actors may not be enough to sustain this costly show, however, to the detriment of the mocking Sheridan humor, "All In Love" has been over-produced.

With book and lyrics by Bruce Geller, and music by Jacques Urbont, "All In Love" uses "The Rivals" merely as a framework on which to hang pretty trappings, jests and lyrics of modern temper, and clever but uninspired music. Despite the arena staging's in-your-face immediacy (the fifth row is the back row), this prodigally endowed romp remains curiously aloof.

Sympomatic of the production's high-flying approach was an opening night tab of \$10. A black tie and mink-ish audience, presumably angels, friends or both, made an extra-long running time by studio audience-like applause, and it took a 25-minute intermission to get the new holders in and out of the theatre's single diminutive exit. (Although there are other means of egress, all doors but one are now denied patrons, a situation that conceivably could be dangerous.)

The cast is a plus all the way. As a young heir who plays ducks and drakes with love before he is ensnared, David Atkinson has flourishing style. Gaylea Byrne, as the young lady who traps him, is beautifully bestowed, while Christina Gillespie is pretty and sprightly as a serving wench with amatory aspirations.

One of Sheridan's brightest creations was Mrs. Malaprop. Mimi Randolph is bustlingly fussy as this lady of imperishable syntax, and gustily sings of "A More than Ordinary Glorious Vocabulary." As the rigorous father of a rakish youth, Lee Cass gives a proficient performance that needs no musical adornment, though he contributes solidly to "The Lady Was Made to be Loved."

Michael Davis is roguish and brogoush as an Irish knight whose face is his fortune, while rotund Dom de Laise frisks and cavorts as a court jester-ish gentleman of quality.

Bruce Geller's lyrics are sharper than his book's nod to Sheridan's play. His "I Love a Fool," for example, is an engagingly intelligent ballad that gets first class treatment in solos by Atkinson and Miss Byrne.

Tom Brennan's staging, abetted by Jack Beaber's musical staging, is decorative and stylish, while Charles Lisanby's tasty settings, and particularly his bounteous costumes, are prepossessing to the point of distraction. Geor.

## The Automobile Graveyard

Gwyn Scudder's presentation of a two-act drama by Arrabal, as translated by Richard Howard. Staged by Herbert Marder; settings, Kim Swados; music, Nordach; Shetnikman; Eric, Kerward; Elmiste. Opened Nov. 13, '61, at the 41st St. Theatre, N.Y.; \$4.95 top.

Della	Leila Martin
Milos	Harry Basch
Lasca	Estelle Parsons
Tosiddo	Michael Brennan
Emanu	Gabriel Dell
Topo	Jimmy Gavin
Fodera	Lawrence DuKore

"The Automobile Graveyard" seems to be where the elite beat meet. Elitest of all is a trumpeter on the lam who represents a latter-day Christ. He makes with the beat talk and all that jazz and before playwright Arrabal has finished the legend, said trumpeter has been

betrayed, denied, scourged and crucified.

This is avant garde theatre with a vengeance, but what the way-outers may have overlooked is that the concept of a man laying down his life for his friends is nothing new. That Arrabal's parable is in latter-day vernacular, that it takes place in an auto junkyard being used as a brothel, and is really hell anyway, is grist to no particular mill but the authors'.

Playwrights who use remote symbolism and private mystiques seem to be generic to the theatrical '60. Congoscent of the vague and abstruse can have a ball every other week or so these days, and "The Automobile Graveyard" will appeal to this coterie public.

Herbert Machiz has staged Arrabal's drama with attention to everything but clarity. To dig Arrabal's moment-to-moment meanings isn't a one-shot affair, even granting it's worth trying.

Gabriel Dell plays the Christ figure with seeming conviction. As his girl, who holds off the posse with a striptease followed by off-stage hanky panky, trim-gammed Leila Martin is pretty and concentrated serious, while Harry Basch seems a little lost as devil, factotum and pimp.

Kim Swados has designed a colorful tonneville trolley kind of junk heap that is better suited in mood to comedy than to Arrabal's claptrap. Geor.

## What Shall We Tell Caroline? and The Dock Brief

Rose Lynch presentation of two one-act plays by John Mortimer. Staged by Steve Chernak; settings, The Bears; costumes, Gail Franklin Miller. Opened Nov. 22, '61, at the Midway Theatre, N.Y.; \$2.95 top.

WHAT SHALL WE TELL CAROLINE?	Mary Cooper
Lily Loudon	Joseph Boley
Arthur Loudon	Anthony Dearden
Joseph Peters	Margot Welch
CAROLINE	Margot Welch
Morgenhall	Anthony Dearden
Fowle	Joseph Boley

Such points as playwright John Mortimer has tried to make in his two one-act plays, "What Shall We Tell Caroline?" and "The Dock Brief," he has smothered in words. His characters talk, talk, talk, and whereas in each play the early moments are enough to arouse amused interest, by the time matters have been stated and re-stated to a fare-thee-well there's almost nothing to do but endure it.

Mortimer is another of the burgeoning crop of young English playwrights who are having their say at length these days, and he favors the obfuscationist faction. In "Caroline," for example, more questions are raised by far than are answered. Is the father really the father and the lover the lover or are these fictions of the character's minds? What is there to tell Caroline anyway when nobody seems really to know who's who and what's what?

There's a possibility that it's all symbolic, so that when the apparently mute Caroline finally talks she is young England expressing its independence of conservative tradition and liberal fold-er. This may be straining the point, but as Mortimer hasn't made it clear, it's legitimate to guess.

In "The Dock Brief," matters seem slightly clearer. An anciently decrepit barrister gets his first case defending a wife-murderer. They lose the case but the man is pardoned anyway. It's virtually a monolog by the lawyer, and dry as a brief, so that in less than half the play's 70-minute running time, ennui sets in.

Anthony Dearden, a British actor making his local debut, bears the principal burden in each play, as the loquacious quondam lover in "Caroline" and the barrister in "Dock Brief." He is personable,

energetic, and has an observant sense of characterization. But he cannot bring sufficient vocal variety to either play to offset the soporific effect of the barrage of words.

Joseph Boley plays the apparent father in the first piece and the prisoner in the latter. He conveys the essence of stiff-upper-lip Britain with dignified restraint. Mary Cooper is coolly smiling as the mother-wife-lover in "Caroline," while Margot Welch plays the unfortunate girl with sensitive charm.

Steve Chernak has staged this garrulous twin bill which has also been produced in London, Berlin and Paris and has won an "Italia" award. Whatever Mortimer's playwrighting talents may be, they are not built on reticence. Geor.

## Go Fight City Hall

Irving Jacobson & Julius Adler production of two-act Yiddish-American musical with book by Harry Kalmanowich; music by Murray Rumsinsky and lyrics by Bella Mysell. Staged by Menachem Rubin; choreography and settings, Henrietta Jacobson. Features Irving Jacobson, Menachem Rubin, Mae Schoenfeld, Julius Adler, Henrietta Jacobson, Fyush Finkel, Bruce Adler. Opened Nov. 2, '61, at the Mayfair Theatre, N.Y.; \$4.50 top.

Julius	Bruce Adler
Flora	Roberta Lein
Abraham	Menachem Rubin
Natasha	Irving Jacobson
Natasha	Fyush Finkel
Mr. Nirkin	Rose Rosenzweig
Miriam	Mae Schoenfeld
Jennie	Henrietta Jacobson
Mrs. Glik	Julius Adler
Flora (as an adult)	David Ellen
Flora (as an adult)	Anne Winters

On Second Ave. or in the Broadway area, a Yiddish-American theatre still looks the same. Making one of its rare upstays appearances, this tired but seemingly indestructible commodity opened last Thursday (2), at the Mayfair Theatre, N. Y., in a vehicle called "Go Fight City Hall."

Into this two-act musical are poured almost every trait extant in the Yiddish repertoire, from overemotional melodramatics to one-line vaude comedies, and involved and often taxing plot lines. Audiences have been buying it for so many years, however, that there's little reason why the formula won't work again with "City Hall." The staging by Menachem Rubin is fancy and contrived and Harry Kalmanowich's book, though peppered with somewhat witty gags, is self-consciously arranged to contain an unnecessary amount of action.

There isn't much music in the show, most of the emphasis being placed on character and plot entanglements with ample dramatic opportunities for Mae Schoenfeld, Julius Adler and Bruce Adler, a few comedy chances for Irving Jacobson, Fyush Finkel and Henrietta Jacobson and a little of both for Rubin. Of what music there is, Murray Rumsinsky's score and Bella Mysell's lyrics serve effectively, the former being of proper mood and flavor as rendered on the piano and organ, and the latter providing showcase material for the particular talents of the cast.

In the dramatic area, Miss Schoenfeld carries most of the weight, sometimes excessively, as a widow and mother of two. Bruce and Julius Adler are her son and suitor respectively; the former a bit overzealous at times and the latter giving a competent performance.

Jacobson and Finkel prove a funny duo in the show's comedy number, which is also the title tune. Jacobson impresses as a savvy vaudevillian with the right touch for the audience, and Finkel also registers well at times.

Rubin is a skillful character actor as an old patriarch, and handles his mostly Yiddish role with authority and credibility. As his boss wife, Miss Jacobson has a broad comic style that accomplishes its purpose through energy more than anything else. Performances by David Ellen and Anne Winters as Miss Schoenfeld's grown children are surface jobs.

Miss Jacobson has also designed appropriate settings and choreog.

(Continued on page 69)

# Asides and Ad Libs

Paddy Chayefsky hasn't figured how to acknowledge a wire he received on the recent opening night of "Gideon," his play in which the Angel of the Lord and the Old Testament farmer-warrior are principal characters. "All good wishes to you tonight. Hope you have a big success," it read. The signature was simply, God. "A Man for All Seasons" represents the Broadway debuts of British actors Paul Scofield, Leo McKern and Keith Baxter and, as a stager, of British actor-director Noel Willman.

Visiting show-tour patrons are becoming as big a nuisance during luncheon and dinner hours at Broadway restaurants as theatre party audiences are at Broadway shows. The musical, "Kean," currently in its fifth week at the Broadway Theatre, N. Y., is still being revised. The running time has been cut 15 minutes, including the elimination of the number, "Domesticity," sung by Alfred Drake and Lee Venora.

Agnes Doyle, who came to the U. S. in the mid-1930s from Australia as the ingenue with Margaret Anglin in "Fresh Fields," is now representing J. C. Williamson, the Aussie management, in New York. Ted Flicker, producer of the off-Broadway revue, "The Fantasticks," gave a party Sunday night (26) at the Lobster restaurant, N. Y., to celebrate the show's first anniversary. "The Seven Ages of the Theatre," a survey by Richard Southern of the legit stage from primitive days to the present, will be published Dec. 12 by Hill & Wang.

# Shows Abroad

## Boulevard Durand

Nadine Parel presentation of Centre Dramatique National Du Nord production of two-act 124 scenes drama, by Armand Salacrou. Staged by Armand Salacrou and Georges Renard. Opened Nov. 3, '61, at the Theatre Bernhardt, Paris; \$3 top.

Father Durand	Maurice Sarrafi
Capron	Andre Dagueuet
Siemens	Raymond Devime
Buzgenhart	Philippe Kollers
Lise	Eva Reybaz
Roussel	Michel Chassaigny
Gaston	Fred Descamps
Mother Durand	Florence Briere
Police Captain	Maurice Santal
Prosecutor	Gerard Vergez
Julius	Sophie Marin
Jailer	Etienne Dirand
Louis	Yannick Gravoille
Delegate	Raymond Baynal
Judge	Pierre Germain

"Boulevard Durand" is a scrupulous chronicling of a 1910 incident in which a French labor leader was railroaded to prison and ultimately lost his sanity. The play offers a look at all sides of the case.

Although it may seem somewhat primary, even melodramatic, it does have a dramatic strength sweep, with the lead character taking on roundness in his dedication to final destruction.

Julius Durand headed a group of Le Harve dockers. He headed a strike, and when a scab was killed in a drunken brawl, he was tried and sentenced to death. National and world outcry brought commutation of the sentence and pardon, but Durand had by that time become insane.

Armand Salacrou shows the growing determination to get rid of Durand when the drunken murder, that has nothing to do with strike, gives them their chance. The action then shifts to the courtroom, where Durand is railroaded, but not before he makes his case clear before everybody.

Andre Reybaz has given this a brisk staging, and the functional sets help the scene changes move smoothly. The acting is fervent and direct, in keeping with the simplicity of the characters.

"Boulevard Durand" appears mainly a local bet and an outcry against injustice which helps it transcend its form. Its deep adherence to the facts, if simplified, and adroit dialog and sincerity in transferring a historical incident to the stage give it its main appeal. The play's title refers to a street named in Durand's honor in 1956.

Presented by a provincial theatrical group, the third after the Theatre De La Cite and the Comedie De L'Est, the production reveals that there is a fine core of legit growing in the hinterlands with the depth, professionalism and savvy for successful Parisian appearances. Mosk.

## The Cupboard

Ryck Rydon presentation (for R. C. H. Productions) by arrangement with Campbell Williams of a three-act comedy-drama, by Ray Rigby. Staged by Basil Ashmore; decor, Spencer Chapman. Stars Cyril Shaps, Joyce Carey, William Hartnell, Richard Golden, features Dorothea Phillips, Constance Fecher, Geoffrey Rose, Tom Bowman, Laurence Brooks. Opened Nov. 15, '61, at the Arts Theatre, London; \$1.75 top.

Fred Watson	Cyril Shaps
Mrs. Sparrow	Joyce Carey
William Thompson	William Hartnell
Mr. Jones	Richard Golden
Mrs. Williams	Dorothea Phillips
Mr. Roberts	Constance Fecher
Sgt. Williams	Geoffrey Rose
Messenger	Laurence Brooks
Mr. Billings	Tom Bowman

This odd little item needs drastic revision and tightening if it is to reach Shaftesbury Ave. and

survive in that competitive area. The author evidently has not made up his mind whether he intends his play as a comedy or a slightly macabre thriller. Nor is the evening helped by the sluggish direction by Basil Ashmore.

In a seedy basement apartment, nicely captured by Spencer Chapman's decor, an equally seedy character is blocking up a cupboard. There is reason to believe that he has bumped off his wife, but this is only one of several red herrings provided by author Ray Rigby during the course of a short play that was written originally for television, and looks it.

Murder does crop up and so does blackmail, but neither incisively enough. If the author has any specific point it is probably the familiar idea that anyone gets caught up in crime once a train of circumstances is started.

Some of the acting is deplorable but there are three or four good performances to relieve the general flabbiness of the production. Cyril Shaps plays the leading role with an edgy furtiveness which only occasionally lapses into parody.

William Hartnell gives sharp attack to the part of a shady antique dealer, and Joyce Carey's landlady has the right note of shabby gentility. As an alcoholic, down-at-heel lodger Richard Golden makes two short, expressive appearances.

Curious mechanized music is provided between scenes and there is no clue on the program as to who devised it, unless it be David Collison to whom is attributed "special sound effects." Rich.

## A Wreath for Udomo

London, Nov. 9.

William Chambers in association with Douglas Crawford by arrangement with Jack Weller Ltd. presentation of drama in three acts, by William Branch based on the novel by Peter Abrahams. Staged by Philip Burton; decor and costumes, Tony Walton; lighting, Richard Phillips; Stars Earl Cameron, Lloyd Reckford, Leo Carera; high-life music by Ginger Johnson and His High-Life Group. Opened Nov. 8, '61, at the Lyric Opera House, Hammerstein, London; \$2.15 top.

Woman	Sonata
Fredrick Dakobi	Harry Baird
Young Mother	Patience Ajayi
Van Linton	Walter Glennie
Michael Udomo	Earl Cameron
Lord Rossie	John Humphry
Lady Rossie	Joanna Hobson
Adehboh	Lloyd Reckford
David Akendi	Leo Carera
Lois	Jacqueline Lacey
Samson	Horace James
Goali	Ebby Naidoo
Selina	Evelyn Dove
Withers	Charles Cameron
Jones	John Anakt
Man	Willie Payne
Endura	Andre Dakar
Lawyer	Alba Peters
Maria	Joan Hooley
Panaticians; soldiers, etc.	Emmanuel Adekunle, Patience Ajayi, John Cronin, Eddie Donaghy, Brews Hughes, Ginger Johnson, William Kendrick, Pat Mandy, Bobby Naidoo, Willie Payne, Alba Peters, Ray Smith

Leo Carera has taken over from Edric Connor, who collapsed on stage when "A Wreath for Udomo" first opened; a week earlier and the curtain had to come down abruptly after the first intermission. There is reportedly a hassle going on between Connor and the management, which is giving the show more publicity than it would normally rate. It is unlikely, however, to help very much, and prospects of transferring into the centre of town are meagre.

In adapting the Peter Abrahams novel for the stage, William Branch has resorted to an episodic style, which possibly helps in filling a broad canvas but does not heighten it. (Continued on page 69)

# Inside Stuff—Legit

The major conventions, exhibitions and meetings scheduled for New York during December, with their respective dates, and anticipated attendance, according to the N. Y. Convention and Visitors Bureau, include the Allied Shoe Products & Style Exhibit, Dec. 5-5 (3,000); American Institute of Chemical Engineers, Dec. 3-6 (1,500); Greater N. Y. Dental Meeting, Dec. 4-8 (1,500); National Assn. of Manufacturers, Dec. 6-8 (1,000); N. Y. State Society of Anesthesiologists, Postgraduate Assembly, Dec. 6-9 (2,000); National Assn. of Display Industries, Dec. 10-14 (2,500).

Also: Tanners Council of America, Dec. 11-13 (5,000); United Synagogue Youth, Dec. 22-25 (1,350); Speech Assn. of America, Dec. 26-29 (2,000); Allied Social Science Assn. (including American Economic Assn., American Marketing Assn., American Statistical Assn.), Dec. 27-30 (2,500); Metropolitan Juvenile Style Mart, Dec. 31-Jan. 10 (3,000).

# Road: 'Birdie' \$82,047 in Toronto, 'Subways' Record \$72,372 in Philly, 'Music Man' \$59,993 for Split Wk.

The road last week continued fast for some shows and slow for others. Holding as the top-grosser was the New York company of "Bye Bye Birdie," with an \$82,047 take for its second week in Toronto. Trailing "Birdie" was the Broadway-bound "Subways Are for Sleeping," which registered a \$72,372 house record in its third week at the Shubert, Philadelphia.

**Estimates for Last Week**  
Parenthetical designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout and IS indicates road show. Also, prices on touring shows include 10% Federal Tax and local tax, if any, but as on Broadway grosses are net, i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

**BALTIMORE**  
Music Man, Ford's (MC-RS) (\$7,181; \$68,294). Previous week, \$40,387. Nixon, Pittsburgh. Last week, \$36,513.

**BOSTON**  
Fiorello, Shubert (MC-RS) (3d wk) (\$6.50-\$7.50; 1,717; \$65,060). Previous week, \$59,657 with Show of the Month Club patronage. Last week, \$65,606 with 50% patronage.  
First Love, Colonial (D-TV) (2d wk) (\$4.95-\$5.50; 1,685; \$47,000). (Elizabeth Bergner, Hugh O'Brian). Previous week, \$15,616 for seven performances. Last week, \$14,639.

**BOSTON**  
Taste of Honey, Wilbur (D-RS) (1st wk) (\$4.95-\$5.50; 1,241; \$36,370). (Hermione Baddeley, Frances Cuka). Previous week, \$23,030. Her Majesty's, Montreal.  
Last week, \$27,851 with Theatre Guild-American Theatre Society subscription after opening here Nov. 20 to three endorsements. (Hughes, Herald, Maloney, Traveler, Norton, Record American), one favorable for play but unfavorable for the acting except for Miss Cuka's performance. (Durrein, Gobel and one no opinion. (Maddox's, Monitor).

**CHICAGO**  
Eye Bye Birdie (2d Co.) Erlanger (MC-RS) (12th wk) (\$6.57; 1,380; \$50,500). Previous week, \$42,874.  
Last week, \$46,485.  
Night of the Iguanas, Blackstone (D-T) (1st wk) (\$5.50-\$5.95; 1,447; \$45,000). (Betty Davis, Margaret Leighton, Alan Webb). Previous week, \$20,201. Shubert, Detroit.  
Last week, \$27,200 for seven performances after opening here Nov. 21 to one approval. (Harris, Daily News), one yes/no (Dettner, American), and two negative notices (Cassidy, Tribune; Syse, Sun-Times).

**CHICAGO**  
Sound of Music, Shubert (MC-RS) (2d wk) (\$5.95-\$6.60; 2,100; \$72,000). (Florence Henderson). Previous week, \$65,582 with TG-ATS subscription for five evening performances and three matinees. Last week, \$67,152 with TG-ATS subscription.

**CINCINNATI**  
Toys in the Attic, Shubert (D-RS) (\$4.55-\$5.10; 2,000; \$60,000). (Constance Bennett, Anne Revire, Scott McKay, Patricia Jessel). Previous week, \$17,437, seven-performance split.  
Last week, \$18,522 with TG-ATS subscription.

**CLEVELAND**  
La Plume de Ma Tante, Hanna (R-RS) (2d wk) (\$6.50; 1,515; \$55,000). Previous week, \$51,456 with TG-ATS subscription.  
Last week, \$42,282.

**DETROIT**  
Advice and Consent, Fisher (D-RS) (2d wk) (\$5.50; 1,606; \$52,000). (Farley Granger, Chester Morris). Previous week, \$46,510 with Fisher Playgoer subscription.  
Last week, \$47,775 with Fisher Playgoer subscription.

**LOS ANGELES**  
Gypsy (N. Y. Co.) Biltmore (MC-RS) (8th wk) (\$6.75; 1,636; \$66,800). (Ethel Merman). Previous week, \$50,385.  
Last week, \$51,956.

**MILWAUKEE**  
My Fair Lady, Pabst (MC-RS) (2d wk) (\$6-\$6.50; 1,623; \$58,000). (Ronald Drake, Caroline Dixon). Previous week, \$53,304 with TG-ATS subscription.  
Last week, \$54,351.

**PHILADELPHIA**  
Daughter of Silence, Erlanger (D-T) (4th wk) (\$4.80-\$5.40; 1,864; \$52,000). (Emlyn Williams, Rip Torn). Previous week, \$9,255.  
Last week, \$8,925.  
Gypsy (2d Co.), Forrest (MC-RS) (2d wk) (\$6-\$7.50; 1,760; \$40,000). (Mary McCarty). Previous week, \$38,818 with twofers.  
Last week, \$41,661 with twofers.  
Subways Are for Sleeping, Shubert (MC-T) (3d wk) (\$6-\$7.50; 1,878; \$72,364). Previous week, \$70,495 with TG-ATS subscription.  
Last week, \$72,372, a house record.

**SAN FRANCISCO**  
Sunday in New York, Walnut (C-T) (\$4.80-\$5.40; 1,349; \$36,000). Previous week, \$43,785 with TG-ATS subscription, National, Washington.  
Last week, \$23,624 after opening here Nov. 20 to two favorable notices. (Gaghan, News; Murdock, Inquirer) and one so-so. (Schier, Bulletin).

**SAN FRANCISCO**  
Miracle Worker, Geary (D-RS) (2d wk) (\$5-\$5.50; 1,550; \$51,000). Previous week, \$18,583 for seven performances. Last week, \$21,079.

**ST. LOUIS**  
Best Man, American (D-RS) (\$5; 1,863; \$50,640). (Frank Loveloy, Kent Smith, James Westerfield). Previous week, \$25,155, Blackstone, Chicago.  
Last week, \$29,271.

**TORONTO**  
Bye Bye Birdie (N. Y. Co.) O'Keefe (MC-RS) (2d wk) \$6.50; 3,200; \$105,408). Previous week, \$78,580 with O'Keefe-TG-ATS subscription.  
Last week, \$82,047 with O'Keefe-TG-ATS subscription.  
Teenth Man, Royal Alexandra (D-RS) (3d wk) \$5.50; 1,525; \$38,103). Previous week, \$25,610 with O'Keefe-TG-ATS subscription.  
Last week, \$25,302 with O'Keefe-TG-ATS subscription.

**WASHINGTON**  
Thurber Carnival, National (R-RS) (1st wk) \$4.95-\$5.95; 1,683; \$41,335). (Imogene Coca, Arthur Treacher, King Donovan). Previous week, \$29,177 with Show of the Month Club patronage, Wilbur, Boston.  
Last week, \$31,277 after opening here Nov. 20 to three favorable reviews (Carmody, Star; Coe, Post; Donnelly, News).

**SPLIT WEEKS**  
Music Man (bus-and-truck) (MC-RS). Previous week, \$51,513, eight-performance split.  
Last week, about \$59,993 for seven performances: High School, Wausau, Wis., Sunday (19), one, around \$6,000; Dinfed, Duluth, Tuesday-Wednesday (21-22), two, about \$15,000; Auditorium, St. Paul, Thursday-Saturday (23-25), four, \$38,993.

**National Repertory Theatre** (Rep-RS) (Eva Le Gallienne, Faye Emerson). Previous week, \$25,958, seven-performance split.  
Last week, \$16,113 for six performances of "Elizabeth the Queen" and "Mary Stuart" repertory: Owens, Charlotte, Monday (20), one, \$4,069; American Roadshow, Tuesday (21), one, \$4,615; Playhouse, Wilmington, Wednesday-Saturday (22-25), four, \$7,429.  
World of Suzie Wong (D-RS). Previous week, \$8,736, seven-performance split.  
Last week, about \$9,070 for five performances: Utah, Salt Lake City, Tuesday (21), one, \$3,406; Civic, Idaho Falls, Wednesday (22), one, \$1,063; High School, Boise, Thursday-Friday (23-24), two, \$2,801; Jr. High School, Pendleton, Ore., Saturday (25), one, around \$2,000.

## Touring Shows

(Figures cover Nov. 26-Dec. 10)  
Advice and Consent-Veterans, Providence, R.I. (27); Bushnell, Hartford (28); Faithful Reading, P.O., Auditorium, Rochester (28); Wilbur, Boston (46).  
Best Man-Fisher, Det. (27-9).  
Bye Bye Birdie (N. Y. Co.) O'Keefe, Toronto (27-9); Hanna, Colo. (4-9).  
Eye Bye Birdie (2d Co.) Erlanger, Chi. (27-9).  
Captains and the Kings (troupe)-Shubert, Det. (27-9); Royal Alexandra, Toronto (4-9).  
Carnival-Auditorium, Rochester (5-9).  
Carnival-Civic, Lafayette, La. (4); Memorial, Shreveport (3); Civic, Independence (2); Municipal, Tulsa (6).  
Far Country-Hartford, La. (29-9).  
Fidelity-Shubert, Boston (27-9); National, New York (27-9).  
First Love (troupe)-Lozano, Philly (27-9).  
Gypsy (N. Y. Co.) American, St. L. (27-9).  
Gypsy (2d Co.) Forrest, Philly (27-9).  
Opera House, Chi. (4-9).  
Plume de Ma Tante-Hartman, Col. (27-9); Shubert, Boston (27-9).  
Miracle Worker-Geary, S.F. (27-9).  
Biltmore, L.A. (4-9).  
Eve in the Attic-Nixon, Pitt. (27-9).  
Music Man (bus-and-truck)-Auditorium, St. Paul (27-9); Coliseum, Sioux Falls; (27-9); Civic, Fargo (4); Grand, Minneapolis, Sioux City, La. (2); Music Hall, Omaha (4-9); Stuart, Lincoln, Neb. (6); Municipal, Topeka (7); Music Hall, Kansas City (4-9); Convention Hall, Hutchinson, Kan. (10).  
My Fair Lady (2d Co.) Pabst, Milwaukee (27-9).  
National Repertory Theatre (Elizabeth the Queen-Mary Stuart)-Walnut, Philly (27-9).  
Night of the Iguanas (troupe)-Blackstone, Chi. (27-9).  
Something About a Soldier (troupe)-Parkway, Wilmington (29-9); Forrest, Philly (4-9).  
Sound of Music (2d Co.) Shubert, Chi. (27-9).  
Subways Are for Sleeping (troupe)-Columbia, Toronto (27-9).  
Taste of Honey-Wilbur, Boston (27-9); Shubert, New Haven (4-9).  
Teenth Man-Royal Alexandra, Toronto (27-9); Nixon, Pitt. (4-9).  
Thurber Carnival-National, Wash. (27-9); Lee's Park, Fargo (4); Grand, New London (7); Municipal, Albany (6); Stanley, Utica (7); Playhouse, Wilmington (9-9).  
Toys in the Attic-Nixon, Pitt. (27-9).  
Her Majesty's, Montreal (4-9).  
World of Suzie Wong-Moore, Seattle (27-9); Tacoma (4-9); Paramount, Portland (29-9).

**Off-Broadway Shows**  
(Figures denote opening grosses)  
All in Love, Martinique (11-10-61).  
A Christmas Carol (12-14-61).  
Andros-Plex, Phoenix (11-21-61).  
B-I-Can (Rep. n. C.) in Square (3-30-61).  
Broadway (Rep. n. C.) in Square (3-30-61).  
Carnegie, Living (Rep.) (9-12-61).  
Different, Mermaid (10-17-61).  
Dream of a Rascal (11-19-61).  
Fascinations, Sullivan St. (3-3-61).  
Ghosts, 4th St. (1-11-61).  
Jungle Living (Rep.) (1-2-61).  
Man About Town (12-14-61).  
Mary Sunshine, Players (11-18-61).  
Miscellaneous, Sheridan Sq. (9-25-61).  
Pentecost, Players (11-18-61).  
Red Roses, Greenwich News (11-27-61).  
Threepenny Opera, de Lux (9-20-61).  
Tourette, Theatre Maquette (11-20-61).  
2 by 4 SCHEDULED OPENINGS  
Shadow of Heres, Park (12-5-61).  
Sing, Muse, Van Dam (12-8-61).  
Archie Living, Dutch (12-1-61).  
Pink Hat, Players (12-1-61).  
Hedgehog, One Sheridan Sq. (12-12-61).  
Spartan, Park (12-14-61).  
Along Came a Stranger, Actors (12-14-61).  
All Kinds of Crazy, C. (12-8-61).  
Wildcat, Players, Park (12-8-61).  
Not White, Eating, Mad. Ave. (12-19-61).  
Ticket of Leave, Midway (12-20-61).  
Fortuna, Windsor (12-20-61).  
Madness, Aphrodite (12-21-61).  
Banker's Daughter, Can Bus (12-22-61).  
TOYS IN THE ATTIC  
CLOSED  
Auto Graveyard, 41st St. (11-13-61); closed Nov. 21, 22, 23, 24, 25.  
Bella, Gramercy Arts (11-16-61); closed Nov. 19 after six performances.  
Caroline-Dock, Midway (11-21-61); closed last Saturday (25) after six performances.

**LONDON SHOWS**  
(Figures denote opening dates)  
Affair, Strand (9-21-61).  
Amorous Prince, Piccadilly (10-9-59).  
Beyond Fringe, Atlantic (5-10-61).  
Best Seat, West, Royal (11-29-61).  
Billy Liar, Cambridge (9-15-61).  
Bonnie Sue, Comedy (10-23-61).  
Free Day, Theatre (10-25-61).  
Cupboard, Arts (11-15-61).  
Do Re Me, Prince Wales (10-12-61).  
Eve in the Attic, Gaiety (10-18-61).  
Gulliver Party, St. Martin's (9-17-61).  
Heartbreak Home, Windham's (11-1-61).  
Irene La Douce, Lyric (9-27-58).  
Intercourse, West, Criterion (11-16-61).  
Let Yourself Go, Palladium (5-19-61).  
Lord Sunsets, Mermoid (11-7-61).  
Lord Chamberlain, Gaiety (9-23-61).  
Luther, Phoenix (7-27-61).  
Mausoleum, Ambassador (11-25-52).  
Mrs. Puffin, Duchess (7-25-61).  
Music Man, Adelphi (9-16-61).  
My Fair Lady, Drury Lane (4-30-58).  
Olive, New, (6-30-60).  
One Day of Year, Royal E. (10-23-61).  
One For the Pot, Whitehall (9-24-61).  
One Over Eight, Duke York's (4-5-61).  
Rural, Royal, Dukes (11-29-61).  
Repertory, Adelphi (11-15-60).  
Repertory, Old Vic (10-14-61).  
Repertory, Haymarket (11-15-61).  
Sound of Music, Palace (5-18-61).  
The World, Gaiety (7-30-61).  
Theatre of Arts, Lyric (10-30-61).  
The Keep, Royal Court (11-29-61).  
Whistle in Dark, Apollo (9-11-61).  
Young In Heart, Vic (11-21-60).

**SCHEDULED OPENINGS**  
Critics Choice, Vaudeville (12-6-61).  
Peter Pan, Seils (12-8-61).

**CLOSED**  
Polish State Rep., Prince's (10-30-61); closed last Saturday (25) after 28 performances.

**SCHEDULED B'WAY PREMS**  
Sunday In N.Y., Cort (11-29-61).  
O'ughter, Silence, Muse, etc. (11-30-61).  
First Love, Morocco (12-18-61).  
Take Her, Biltmore (12-21-61).  
Fog, Biltmore (12-21-61).  
Subways, St. James (12-27-61).  
Night of the Iguanas, Royal (12-28-61).  
Eve in the Attic, Lyric (12-29-61).  
Family Affair, Rose (wk. 1-22-62).  
P. 500, 721, Amb. Lyric (1-2-62).  
New Faces of 1962, Lyric (1-2-62).  
Mr. Stripes, Biltmore (1-2-62).  
Funny Thing Happened, Alvin (5-3-62).

# B'way Spotty; 'Seasons' \$24,733 in 6, 'Gay Life' \$55,249, 'Gideon' \$39,206, 'Keen' \$50,928, 'Complaisant' \$28,459

Broadway was uneven last week. One musical jumped \$8,313 and another dropped \$10,611.

The capacity shows were "Carnival," "How to Succeed in Business Without Really Trying," "Mary, Mary," "Milk and Honey" and "Shot in the Dark."  
The grosses below have been reduced by commissions where theatre parties are mentioned. Some of the figures may be subject to slight change because of adjustments in connection with the repeated 3% City tax on admissions.

**Estimates for Last Week**  
Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Opera), Rep. (Repertory), DR (Dramatic Reading).  
Other parenthetical designations refer, respectively, to weeks played, number of performances through last Saturday, top prices where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights, number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of taxes.  
Asterisk denotes show had cut-rate tickets in circulation.

"Blood, Sweat and Stanley Poole, Morocco (C) (8th wk; 60 p; \$6.90-\$7.50; 999; \$41,990). (Darren McGavin). Previous week, \$13,415. Last week, \$17,371.

"Camelot, Majestic (MC) (51st wk; 409 p; \$9.40; 1,626; \$54,000). (Julie Andrews, William Squire). Previous week, \$74,797. Last week, \$74,587.

"Caretaker, Lyceum (CD) (8th wk; 61 p) (\$6.90-\$7.50; \$55; \$33,114). (Donald Pleasence, Robert Shaw, Alex Davion). Previous week, \$19,011. Last week, \$19,514.

"Carnival, Imperial (MC) (33d wk; 260 p) (\$8.60; 1,423; \$68,299). (Anna Maria Albergheggi). Previous week, \$68,428. Last week, \$68,428.

"Come Blow Your Horn, Atkinson (C) (40th wk; 317 p; \$6.90-\$7.50; 1,090; \$43,522). Previous week, \$25,834. Last week, \$26,587.

"Complaisant Lover, Barrymore (C) (4th wk; 29 p; \$6.90-\$7.50; 1,067; \$42,000). (Michael Redgrave, Gogie Withers, Richard Johnson). Previous week, \$35,182 with parties. Last week, \$28,459.

"Do Re Mi, St. James (MC) (44th wk; 352 p) (\$8.60-\$9.50; 1,615; \$69,500). (Phil Silvers). Previous week, \$42,632 with Silvers out for four performances. (Bernie West subbed). Last week, \$49,275. Moves Dec. 25 to the 54th St. Theatre.

"Evening With Yves Montand, Golden (Solo) (5th wk; 34p) (\$6.90-\$7.50; 773; \$20,500). Previous week, \$22,461 for seven performances. Exits Dec. 16 to tour.  
Last week, \$18,920 for seven performances.

"From the Second City, Royale (R) (19th wk; 71 p; \$6.90-\$7.50; 999; \$41,158). Previous week, \$13,007. Last week, \$17,570.

"Gay Life, Shubert (MC) (2d wk; 9 p) (\$8.60-\$9.40; 1,461; \$61,000). (Walter Chiari, Barbara Cook, Jules Munshin). Previous week, \$27,127 for opening performance and three previews.  
Last week, \$55,249 with parties.

"Gideon, Plymouth (D) (3d wk; 20 p) (\$7.50; 999; \$45,000). (Fredric March, Douglas Fairbanks). Previous week, \$42,186 with parties. Last week, \$39,206 with parties.

"How to Succeed in Business Without Really Trying, 46th St. (MC) (7th wk; 49 p; \$9.60; 1,342; \$66,615). Previous week, \$65,275 with parties. Last week, \$66,061 with parties.

"Irene La Douce, Alvin (MC) (61st wk; 484 p) (\$8.60; 1,100; \$55,942). (Elizabeth Seal, Denis Quilley). Previous week, \$35,702. Last week, \$34,178.

"Keen, Broadway (MC) (4th wk; 28 p) (\$8.05-\$9.40; 1,900; \$73,300).

(Alfred Drake). Previous week, \$61,539 with parties. Last week, \$50,928.

"Let It Ride, O'Neill (MC) (7th wk; 52 p) (\$9.60; 1,050; \$54,508). (George Gobel, Sam Levens). Previous week, \$37,041 with parties. Last week, \$33,348 with parties. Will have to close or move to another house since theatre has been booked by "Ross" for a Dec. 26 opening.

"Man For All Seasons, ANTA (D) (1st wk; 5 p) (\$6.90-\$7.50; 1,185; \$48,577). (Paul Scofield, Leo McCern, George Rose).  
Opened last Wednesday night (22) to unanimous approval (Chapman, News; Coleman, Mirror, Kerr, Herald-Tribune; McClain, Journal-American; Nadel, World-Telegram; Taubman, Times; Watts, Post).  
Last week, \$24,733 for five performances and one preview.

"Mary, Mary, Hayes (C) (38th wk; 300 p) (\$6.90-\$7.50; 1,139; \$43,380). (Barbara Bel Geddes, Barry Nelson, Michael Wilding). Previous week, \$43,409. Last week, \$43,356. Edward Mulhare succeeds Wilding next Monday (4).

"Milk and Honey, Beck (MC) (7th wk; 55 p) (\$8.60-\$9.60; 1,280; \$62,805). (Robert Weide, Mimi Penzel, Molly Picon). Previous week, \$61,158 with parties. Last week, \$61,707 with parties.

"My Fair Lady, Hellinger (MC) (297th wk; 3,266 p) (\$8.05; 1,551; \$69,500). (Michael Allinsson, Margot Moser). Previous week, \$38,958. Last week, \$47,271.

"Purlie Victorious, Longacre (C) (9th wk; 68 p) (\$6.90-\$7.50; 1,101; \$40,019). Previous week, \$16,163 at the Cort. Last week, \$18,360.

"Sail Away, Broadhurst (MC) (8th wk; 63 p) (\$8.60-\$9.40; 1,214; \$58,136). Previous week, \$57,251 with parties. Last week, \$54,900 with parties.

"Shot in the Dark, Booth (C) (6th wk; 45 p) (\$6.97-\$7.50; 807; \$33,000). (Julie Harris). Previous week, \$32,773 with parties. Last week, \$31,373 with parties.

"Sound of Music, Lunt-Fontanne (MC) (100th wk; 796 p) \$9.60; 1,407; \$75,000). (Martha Wright). Previous week, \$62,603. Last week, \$63,065.

"Unsinkable Molly Brown, Winter Garden (MC) (56th wk; 444 p) (\$8.60-\$9.40; 1,404; \$68,000). (Tammy Grimes). Previous week, \$54,488. Last week, \$47,468.

"Write Me a Murder, Belasco (D) (5th wk; 36 p) (\$6.90-\$7.50; 967; \$38,500). (James Donald, Kim Hunter, Denholm Elliott, Torin Thatcher, Ethel Griggs). Previous week, \$35,050 with parties. Last week, \$33,050 with parties.

**Closed Last Week**  
"Far Country, Music Box (D) (34th wk; 271 p) (\$6.90-\$7.50; 1,101; \$40,107). (Kim Stanley, Michael Toland, Ludwig Donath). Previous week, \$16,346. Exited last Saturday (25) at an estimated \$65,000 deficit on an investment of \$108,000 (including 20% overall) for the Hartford Theatre, Los Angeles, where it opens tonight (Wed.). Last week, \$17,574.

**Opening This Week**  
"Sunday in New York, Cort (C) (\$6.90-\$7.50; 1,155; \$39,000).  
David Merrick presentation of play by Norman Krassa. Capitalized at \$125,000, opens tonight (Wed.) at a cost of approximately \$55,000 and can break even at around \$16,000.

"Daughter of Silence, Music Box (D) (\$6.90-\$7.50; 1,101; \$40,107). (Emlyn Williams, Rip Torn).  
Richard Helliday presentation of Morris L. West's adaptation of his own novel of the same title. Capitalized at \$210,000, including 20% overall, opens tomorrow night (Thurs.) at a cost of approximately \$200,000 and can break even at around \$26,000.

"Charles Durning has succeeded Nicholas Colasanto in the "Across the Board on Tomorrow Morning" segment of the off-Broadway presentation of "Two by Sarayan."

# CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the Variety Casting Department by telephone calls, and has been checked as of noon yesterday (Tues.).

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose chase. This information is published without charge.

In addition to the available parts listed, the tabulation includes productions announced for later this season, but, for which, the managements, as yet, aren't holding open casting calls. Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading.

## Legit

### BROADWAY

"Bravo Giovanni" (MC). Producer, Philip Rose (157 W. 57th St., N. Y.; CI 5-2255). Part available for a girl, 20-25, attractive, Italian-looking with belting voice, must sing well. Mail photos and resumes c/o Barbara Kennedy, above address.

"Happy Happy Happy" (MC). Producers, Arthur Cantor & Robert Wiener (234 W. 44th St., N. Y.; LO 3-4370). Available parts: man, 30's average male type, must sing and dance very well; femme, 20's, average femme type, must sing and dance very well; man, 35-40, Madison Ave. ad exec; man, fat, small town exec, must sing; man, 30's, evangelist, must sing; man, acrobatic, must sing and climb walls to play carné entertainer; femme, middle-aged, kooky battle-axe, must sing well and dance; femme, 20's, bosomy, must sing and dance; various others including evangelists, executives, carné types, and male and female characters. Mail photos and resumes, through agents only, c/o above address.

"Isle of Children" (D). Producers, Lester Osterman & Shirley Bernstein (1650 Broadway, N. Y.; JU 6-5570). Understudy part available for a 14 year-old boy, slim, earnest, sensitive, must perform. Call Nicholas Gray, above number, for interview appointment.

"Jennie" (MD). Producer, Newburge-Porter Prods. (1619 Broadway, N. Y.; JU 6-4886). Available parts: femme, 20, small, lyric soprano; femme, 50's, strong personality; male, 50-60, timid; three men, 35-45, businessmen; femme, voluptuous model; character man, 50-60, non-singing; high wire act, one man and one woman; several small male and female roles. All must sing. Mail photos and resumes, through agents only, above address.

Kermit Bloomgarden Productions. (1545 Broadway, N. Y.; JU 2-1690). Casting director Lillian Stein is accepting photos and resumes of all types and ages from those who have previously contacted her for her files which were destroyed by a Thanksgiving Day fire. Apply by mail only.

"Little Me" (MC). Producers, Cy Feuer & Ernest Martin (205 W. 46th St., N. Y.; JU 6-5555). Available parts: lead femme; Marilyn Monroe type; chest and legit voice, good comedienne and actress; femme, 60's, Marlene Dietrich type; legit voice; femme, 60's, Sophie Tucker type, must sing; man, 35, Rhett Butler type, baritone; male team, 50's, Weber & Fields type, must sing; adult sister act, 25-35, can either sing, dance or specialty, do not actually have to sing; male straight actor, 30's, leading man type. Do not mail photos and resumes or call. Weekly auditions will be held by casting director, Larry Kasha, through agents only.

"My Fair Lady" (MC). Producer, Herman Levin (424 Madison Ave., N. Y.; PL 8-2844). Audition for male dancers Friday (1), at 2:30 p.m., at the Mark Hellinger Theatre, 237 W. 51st St., N. Y.

"Oliver" (MC). Producer, David Merrick (246 W. 44th St., N. Y.; LO 3-7520). Parts available for boys, 7-10, must sing, do some dancing and do a Cockney accent. Mail photos and resumes c/o Peggy Shields, above address.

"Without Twilight" (D). Producer, Robert Fryer and Lawrence C. Brown in association with John Herman (234 W. 44th St., N. Y.; LA 4-2844). Available parts: man, 19-21, tall, handsome, cat-

like, fair; boy, 16, intense, medium height; girl, 18, spiritual quality, natural beauty, fair; girl, 21, fragile; girl, 18, all-American type; boy, 19, sincere. All roles are Negro. Mail photos and resumes to above address.

"Put It In Writing" (R). Producer, Robert Weiner (234 W. 44th St., N. Y.; LO 3-4370). Parts available for male and femme revue types. Mail photos and resumes c/o above address.

"Sound of Music" (MD). Producers, Richard Rodgers & Oscar Hammerstein 2d (488 Madison Ave., N. Y.); casting director, Eddie Blum. Auditions for possible future replacements for girls, 7-16, and boys, 11-14 all with trained voices. Characters. Mail photos and resumes to above address.

Untitled Drama. Producer, David Merrick (246 W. 44th St., N. Y.; LO 3-7520). Part available for a Negro actor, 24-29, who speaks fluent German, nice looking, masculine, with sense of humor and intensity. Call Peggy Shields, above number, for appointment.

"We Take the Town" (MD). Producer, the Stuart Company (881 Seventh Ave., N. Y.; CI 7-0725). Available parts: man, 32, fair enthusiastic, swaggering, must sing and move well; femme, 25, dancer, actress-chest singer, dark, luscious, volatile; femme, 20, auburn hair, delicate, eager, soprano; man, 60, little, bird-like features, soft-spoken, non-singing, can be bearded; man, 20, non-singing, aristocratic, weak-looking, ineffectual; tenor, 30-40, skinny, poetic; man, 38, singer-dancer, squat, swarthy, cruel; man, 35, non-singing, tall, straight, reserved; boy, 10, act, sing and play bugle; boy, 12, angelic choir voice; femme, 14, singer; femme, 7, male sinners: an old peasant man and an old aristocratic man, four young men, all must act, femme singers: two mature women who must act, four young girls; six young femme dancers; men dancers of all sizes, shapes and descriptions. Mail photos and resumes c/o above address. Auditions for Equity dancers Monday (4), open call dancers Tuesday (5), at the Mark Hellinger Theatre (237 W. 51st St., N. Y.); Equity singers Thursday (7), open call singers Friday (8); at the Eugene O'Neill Theatre (230 W. 49th St., N. Y.). Girls, at 10 a.m. and boys, at 1:30 p.m. for all calls.

"Banker's Daughter" (MC). Producers, Claire Nichtern & Paul Libin (61 W. 9th St., N. Y.; AL 4-3536). Available parts: man, 40's, charming rascal; femme, 21, attractive, willful, man 35-40, clever, comic; leading man, handsome baritone, aristocratic; lyric soprano, attractive, aristocratic; femme, 50's, genteel; man, 35-40, rotund, naive; character man, ruddy sea captain. Legit voices only. Mail photos and resumes c/o above address. Don't phone. Equity call for male and femme singers Monday (4), 3-6 p.m., at the Martinique Theatre (32nd St. and Broadway, N. Y.). Bring music.

"Big House" and "Sound of the Trump" (DB). Producer, Blyth Hill Morrow, Ltd. (c/o Lewis Maxwell Rosen Agency, 14 E. 58th St., N. Y.; PL 5-9521). Available parts: femme, 40's, horse-faced, English; man, 50's; man, Barry Fitzgerald type; man, 30's, Irish; man, 20's, Irish; femme, 30's, cockney; man, 30, lovable con man; Jewish peddler; man, 40's; two Irish character comedienne; character man who plays the concertina; man, 30-35, athletic, intelligent; man, 45-50, professional army doctor; boy, 19-20, small town boy, pleasant, slow, good-natured; man, 20-22, tall, medium build, attractive, sensitive, intellectual; man, 22-25, fairly tall, husky, arrogant; man, 33-38, career

army man, unintelligent, sloppy; boy, 17-21, small, good-natured, talkative, comic; man, 22-27, nutty European. Mail photos and resumes c/o above address.

"Black Monday" (D). Producer, William Hunt (c/o deJoa, 350 W. 12th St., N. Y.). Available parts: several males, white and Negro, 20-50, all types; white girl, 13-14; Negro boy, 13; white boy, 9-10; one white and one Negro femme, 30-35; several non-Equity children, all must have good Southern accents. Mail photos and resumes c/o above address.

"Fly Blackbird" (MD). Producer, Helen Jacobson (1 W. 39th St., N. Y.; BR 9-1358). Available parts: leading Negro man, 25, singer-actor; Negro, 50, singer-actor; white man, 50, singer-actor; Negro femme, 21, singer-actress; oriental man, 21, singer-dancer; white man, 45-50, singer-actor; male and female singers and actors with acting ability, Negro, white and Puerto Rican. Mail photos and resumes c/o above address. Don't phone. Audition Monday (4) for Equity Negro singers, 18-25, men, at 11 a.m.—1 p.m. and girls, at 1-3 p.m., at 1 W. 39th St., N. Y.; 4th floor.

"Moon On a Rainbow Shawl" (D). Producer, Kermit Bloomgarden (1545 Broadway, N. Y.; JU 2-1690). Available parts: girl, 12, Polynesian, West Indian or Oriental; woman, 35-36, voluptuous. Call Lillian Stein, above number.

"South of Heaven" (MD). Producer, Lance Barklie (53 E. 65th St., N. Y.; YU 8-1429). Available parts: lead femme, 45, strong legit voice; lead man, 20's; femme, comic, lead, 30's, scrappy; ingenue; ingenue; man, 40's, likeable villain; boy, 12, wild, precocious. All parts are Negro. Mail photos and resumes c/o Glasser, above address.

"The Disenchanted" (D). Producer, Equity Library Theatre (226 W. 47th St., N. Y.; PL 7-1710). Several parts available. Auditions tomorrow (Thu) and Friday (1), 6-10:30 p.m. For appointment call UN 4-8982, on above days and times. Applicants must have good speech, move well, and be able to wear costumes of the 1920's and 1930's. Play will rehearse evenings and some non-Equity actors may be used for bits and walk-ons. Script is available at the Drama Book Shop (51 W. 52d St., N. Y.).

"Witches Sabbath" (D). Producer, Jay Broad (119 W. 78th St., N. Y.; TR 4-4055). Available parts: leading man, 30-40; leading femme, 25-35; ingenue; man, 20's; several mature character men and women. Mail photos and resumes c/o above address; don't phone.

### TOURING

"Carnival" (MC). Producer, David Merrick (264 W. 44th St., N. Y.; LO 3-7520). Parts available for tenors and sopranos. Contact Peggy Shields, above number.

### Television

"Bozo's Circus" (children's show locally on WGN-TV). Producer, Philip Mayer at station (2501 W. Bradley Pl., Chicago; LA 8-2311). Casting director Don Sandburg accepting photos and resumes of all types of circus acts c/o above address. Include availability date in Chi area.

"Camera Three" (educational dramatic series). Producer, CBS (524 W. 57th St., N. Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates.

Untitled Syndicated Vidtape Series. Producer, Tibor Productions (200 W. 57th St., N. Y.; CO 5-7451). Parts available for femmes, 24-40, with experience as cosmetic demonstrators, charm school teachers, et al. Mail photos and resumes or film clips, c/o above address.

### Films

"To Kill a Mockingbird" (D). Producers, Alan Pakula & Robert Mulligan, in association with Anthony Productions (Universal Pictures, 445 Park Ave., N. Y.; PL 9-8000). Available parts: girl, 6-8; tomboy; boy, 6-8 and boy, 9-11. They must be typically American looking and should be able to speak with a Southern accent. Applicants will be seen by appointment only through agents, c/o Alice Lee Boatwright, above address.

## Paul Taylor: Great Form' In Dancing Whose Message Declines to Explicate

By ROBERT J. LANDRY

For the past several seasons the uniqueness of modern dancer Paul Taylor has been increasingly recognized both in New York and at the Spoleto, Italy, festival. This was again evident over the past weekend when he appeared with a small company at Hunter College Playhouse, N.Y., under Theatre '62 auspices. Tickets were priced at \$4.

Taylor represents virtuosity in sheer athletic coordination and prowess and his company of five is high-voltage in the same terms. There remains the question of whether he has enough to say, or says it with enough communicative success. He is like some of the avant-garde playwrights and painters of the day—he scorns explanation. The spectator is on his own. The form is self-evident and often close to genius but the subtleties are murky, puzzling and often tantalizes rather than satisfies the beholder.

Consider Taylor's "Rebus," the title itself enigmatic by definition. It opens before a kind of shrine strung with laundry. There are three girls, Maggie Newman, Elizabeth Walton, Elizabeth Keen, dressed in multi-colored tights which turn their legs into ice-cream parlais. Over-garment of gauze suggests a burlesque of fashion. The two male dancers, Taylor and Dan Wagoner, perform small miracles of muscular control and once in a while veer toward jazz implications but very abstract and against abstract sound rather than anything that could pass for music.

The arresting fact about Taylor is that of his six dances, five have been "commissioned," which is to say their production and rehearsal expenses subsidized. His auspices include Connecticut College ("Insects & Heroes"), Theatre 1962 ("Junction"), Ballet Society ("Fibers"); Spoleto ("Tablet"), and Rutgers U. ("Rebus").

In stirring a great deal of spontaneous respect for his remarkable dynamism and dedication, a theatrical tradepaper critic must nonetheless regret that Taylor chooses to isolate himself from the main public and to depend upon the small, though loyal, following of cultural abstractionists and foundation handouts.

Again and again there is the question: what is Taylor trying to say and the companion doubt that there is much present beyond superb anatomy. Can an artist be so talented and yet so enigmatic without the latter factor in the end selling the former short?

Meanwhile his company is splendid, notably his partner Maggie Newman.

## Shows Out of Town

Continued from page 64

### Dancin'

while the performances are frequently wooden and uninteresting. Possibly the author is too intense. His premise is frustrated emotions and the strength of love, a familiar theme that doesn't need the southern setting or distracting Negro spirituals. The arty mood music and awkward introductory sequences for these insertions fall flat.

The actors, partly due to the material and direction, lack conviction and audience identity. Cathy O'Donnell struggles valiantly and occasionally shows her own professionalism, but vainly. The southern accent turns out to be a hazard.

Bessie Griffin begins to take form on spirituals, but even these are marred by her apparent lack of dramatic experience. Gerald LaZarre is strong and looks good, but his role is thankless.

Alma Platt has good feeling, but dull timing. Stephen Brown, doubling as co-producer, sparks delightfully and bits by Cliff Medaugh, Frank Greco and John Hanek score nicely. Stronger direction might have helped moppet Gary Potter, who shows innate abilities.

Robert A. Blackwell directed the music, and the arty lighting is by Michael Shere. The uncredited sets are functional. The show runs Wednesdays-through-Sundays.

## Literati

Vallee's 'Comeback' Since the click of Rudy Vallee in "How To Succeed In Business Without Really Trying," the new Broadway musical smash, the former crooner, who sought to have his memoirs published, is now very much in demand literati-wise.

Before the biog, however, he is doing a "self-help" book for Prentice-Hall titled "How To Discover Yourself" with Larston D. Farrar as his collaborator.

Another Book on BB Add to the growing library of books dedicated to France's BB a new item recently published by Switzerland's Sanssouci Verlag (Zurich): "Brigitte Bardot," by Flavius Claude. Almost pocket size, but elegantly produced, very tastefully laid out, item is richly illustrated with stills of the star, her loves, and her pix; some of them rarely printed before.

Text is equally elegant, maintaining tongue-in-cheek tone, and is completed by quotes from such people as Marcel Acharod, Raoul Levy, Simone de Beauvoir, Roger Vadim, and others, so as to constitute an interesting look-see at a current phenomenon. Hawk.

Tenn. Williams' Book "Tennessee Williams" by Nancy M. Tischler (Citadel, \$5) is properly identified on its jacket as a "study" of the playwright. It should not be confused with "biography."

Author teaches English at George Washington U., and began her studies of Williams for a Ph.D. thesis. Mrs. Tischler's approach to her subject is academic, and shows little knowledge of the Broadway theatre in which Williams operates. She does not correctly spell the names of Laurence Olivier, Katharine Hepburn or Federico Lorca. She calls Irene M. Selznick and Carson McCullers "Miss." When she reports on Williams' personal life, her material seems to consist mainly of rewrites from published sources, peripheral in nature and analysis. Book adds little to knowledge or understanding of one of America's major dramatists. Rodo.

CHATTER Arthur Shulman has been named assistant to the publisher of TV Guide after serving as manager of regional editions at Radnor, Pa., headquarters since last January. In his new post, Shulman will supervise the magazine's promotion, publicity, publications and merchandising departments. With TV Guide since '53, he also has been mid-Atlantic regional manager in New York, and eastern promotion rep. in Gotham. He started in Rochester as a regional editor.

N. Y. Journal-American to run a 12-part serialization of Phyllis L. Rosentour's new book, "The Single Women." She is now working on a Monty Woolley biography. Some years ago Miss Rosentour collaborated with Eddie Cantor's memoirs.

Harry Hershfield working on his autobiography, which H. W. (Hy) Kellick is agenting.

Art Stevens has succeeded Ashbel Green as p.r. director of Prentice-Hall, upping from assistant production editor.

## Publishing Stocks

(As of Nov. 28, 1961, closing)

Allen & Bacon (OC)	37 1/2 + 1/4
American Book (AS)	65
Book of Month	25 1/4 - 1/4
Conde Nast (N.Y.)	11 + 1/4
Crowell-Collier (N.Y.)	41 1/2 + 1/2
Curtis Pub. Co. (N.Y.)	84 - 1/4
Ginn & Co. (N.Y.)	29 1/4 - 1/4
Grosset (OC)	54 + 1/4
Grossett & Dunlap (OC)	22 3/4 - 1/2
Harcourt Brace (OC)	42 1/4 + 1/4
Heurt (OC)	2 1/2
Holt, R & W (N.Y.)	40 1/2 - 1/4
L.A. Times Mirror (OC)	36 1/2 + 1/4
Macfadden (AS)	9 + 1/4
McCall (N.Y.)	27
McGraw-Hill (N.Y.)	37 - 1/4
Nat'l Periodical Pub.	17 1/4
New Yorker (OC)	99 - 1/4
Pocket Books (OC)	27 1/2 + 1/2
Prentice Hall (AS)	44 - 1/4
Ran'm House (N.Y.)	27 - 1/4
Scott Foresman (OC)	28 1/2 + 1/4
Time Inc. (OC)	97 - 3/4
H. W. Sams (OC)	53 1/2 - 1/4
Western Pub. (OC)	69 - 1/4

OC—Over the Counter. NY—N.Y. Stock Exchange. AS—American Stock Exchange. (Supplied by Bache & Co.)

# Off-Broadway Reviews

Continued from page 66

## Go Fight City Hall

raphy, with a funny notion in the latter category of injecting the twist into one of the numbers. Overall, the production smacks of community theatre and is not always credible or well-mounted, but it has that quality that seems to work.

In its uptown locale, however, "Go Fight City Hall" does not add up as competitive fare and might have trouble drawing its regulars. All the elements of Yiddish-American tradition are present nonetheless, and with this brand of theatre reduced to practically extinction, the show offers its audience a difficult-to-find taste of a fading institution.

Kali.

## Androcles and the Lion and The Policeman

T. Edward Hambleton & Norris Houghton revival of a one-act play by George Bernard Shaw, and in association with Leonidas D-Ossetynski, adapted by Slawomir Mrozek, adapted by D-Ossetynski. "Androcles" staged by Tom Gruenewald, settings and costumes by Peter Wingate; lighting, Joan Larkey; music, Lee Hoiby. "Policeman" staged by D-Ossetynski; lighting, Miss Larkey; costumes, Budd Hill; music, Richard Cumming. Opened Nov. 21, '61, at the Phoenix Theatre (East 74th St.), N.Y. \$4.00 top.

ANDROCLÉS AND THE LION	
Androcles	John Heffernan
Lion	Ted Graeber
Megara	Patricia Falkenberg
Centurion	Richard Kuss
Lavinia	Alison Howard
Captain	Tom Buta
Lentulus	Tom Sawyer
Metellus	Frederick Young
Ferrovius	Dana Elcar
Spintho	Nicholas Kepros
Messenger Keeper	Daniel Durning
Call Boy	Edward Zang
The Editor	William Friedman
Retiarus	Robert Blackburn
Caesar	Frederic Warriner
Christians	Wesley Shellen
David Zirlin	Andrew Mihok
Edward Zang	
Soldiers and Gladiators: Fred Ainsworth, Clyde Carter, John Cuzale, Gary Pillsbury, Nick Smith, Don Wesley	
THE POLICEMAN	
Commissioner of Police	Lionel Stander
Prisoner	Robert Pastene
Policeman	David Zirlin
Sergeant	Jack Gilford
Sergeant's Wife	Marcie Hubert
General	Leon Janney

There's satiric entertainment in the twin-bill of "Androcles and the Lion" and "The Policeman." The pairing of Bernard Shaw and Slawomir Mrozek necessarily works out in favor of GBS. "Androcles" being one of his minor masterpieces, but Mrozek's quizzical point of view has contemporary edge.

The "Androcles" revival is by the Phoenix Acting Co. which recently completed a 15-city statewide tour under the auspices of the New York State Council on the Arts. Perhaps in deference to a wider and younger audience in the hustings, Tom Gruenewald has staged this story of a tailor who played good samaritan to a lion a few degrees more broadly than necessary. However, it's a play that does not require sophistication, so the revival becomes a spirited romp.

In productions of "Androcles," the lion's performance is often a show stealer. It has happened here, with actor Ted Graeber and costumer Peter Wingate combining to create a winsome king of beasts.

As the non-sanguinary tailor who loves animals, John Heffernan has twinkle, Dana Elcar is roaringly repentant as a leonine Christian, and Nicholas Kepros is acerbic as a convert who learns that the quickest route to the lion's mouth is to run away.

Auburn-haired Alison Howard

has comeliness and spirit as an early Christian with unshakeable faith. As emperor, Frederic Warringer uses colorful detail to portray a ruler who will cheerfully compromise with the inevitable. Wingate's setting is functional, changes in a twinkling and must be a stage manager's joy to troupe.

"The Policeman" has best point if considered within the frame of reference of communist Poland, where it was written. In Mrozek's fancied behind-the-curtain country, the last apostate repents, there is no political opposition, citizens are so loyal they ask to be drafted, and even apply to have their homes searched.

Mrozek's control over his material is uneven, so that acidulous scenes such as that in which the last conspirator pleads to be regimented, or that in which a faithful, dim-witted police sergeant requests permission to wear his beloved uniform rather than the civvies of an agent provocateur, are conveyed with more authority than the lengthy lampoon of the military with which the play ends.

Jack Gilford uses a dry, comic mask technique to create a policeman whose mock martyrdom shows him that all is phoney in the phonest of all possible worlds, while Robert Pastene incisively conveys the irony of the conversion of the last rebel.

Lionel Stander appears as a belligerent police commissioner worried about a country where there's nobody left to arrest, Leon Janney

is tottering senile as a general who knows enough to duck when bombs are tossed, and Marcie Hubert plays the sergeant's loyal wife.

Associate producer Leonidas D-Ossetynski, who has also adapted "The Policeman," has staged wittily, though he has had trouble sustaining the necessary satirical level.

## Shows Abroad

Continued from page 66

### A Wreath for Udoimo

an entertainment or dramatic values. Though the theme is urgent, the characters are trite and, all too often, so is the dialog.

In developing his theme of self-government by the Africans, the author depicts the dilemma of a young man who returns to Pan-Africa to become prime minister, and finds he cannot do without white finance and the white man's technical skill. And in order to get this aid, which he considers vital for the future of his country, he is forced into betraying a friend and revolutionary of a neighboring state.

It is all rather melodramatic, often dull and rarely convincing. Earl Cameron is just about good enough as the prime minister, Leo Carera is obviously under-rehearsed and Lloyd Reckord has only slender opportunities as an African surgeon. The rest of the cast is adequate.

The direction is hardly inspired, but Tony Walton's sets suit the episodic nature of the production. Myro.

# Legit Bits

A. Marc Leventhal, who recently completed another seven-month stint as production stage manager at the Allenberry (Pa.) Playhouse, sailed recently for Europe.

Robert Neukum and Philip Rash have succeeded Paul Huddleston and Larry Mitchell, respectively, in "Camelot."

Joanne Linville has succeeded Irene Dailey in "Daughter of Silence," opening tomorrow night (Thurs.) on Broadway.

Margaret Hall and Dick Hoh have succeeded Marian Mercer and William Graham as the leads in the off-Broadway production of "Little Mary Sunshine."

Jim Campbell has returned to New York after a brief Florida tour in the title role of Mark Van Doren's "The Last Days of Lincoln."

Richard Brewer, who's been teaching acting classes at the Hedgerow Theatre, Moylan, Pa., is conducting similar courses at Carnegie Hall, N.Y.

Hugh Marlowe and K. T. Stevens open Dec. 5 in Seattle in a revival of "Invitation to a March."

Gordon Davidson, on leave from his assignment as general stage manager for the Broadway production of "From the Second City," is working in a similar capacity for the Dallas Civic Opera. His staff includes Le Hardin, Robert Calhoun and Robert Currie.

Judith Rutherford, producer of last season's off-Broadway presen-

tation of "Call Me by My Rightful Name," and Kelsey Marechal, co-owner of One Sheridan Square, N.Y., the theatre which berthed Miss Rutherford's production, are to be married in December.

A production of "Little Mary Sunshine" began a five-week run last Saturday night (18) at the Pittsburgh (Pa.) Playhouse.

Shepperd Strudwick has succeeded Staats Cotsworth in the off-Broadway revival of "Ghosts."

## Thelma Ritter to Receive American Academy Award

The American Academy of Dramatic Arts, N. Y., will present Thelma Ritter with its annual Award of Achievement for Alumni at the Academy's annual dinner dance to be held Sunday (3) at the Sert Room of the Waldorf-Astoria Hotel, N. Y. The occasion will also be highlighted by an auction of sketches, paintings, drawings, sculptures, etc., by theatrical personalities.

Proceeds from the art sale will be used to expand the Academy's program. Lillian Gish is honorary chairwoman of the affair and Martin Gabel will preside. Frances Fuller is president of the Academy, which will be making its sixth annual alumni award presentation. Past recipients have been Edward G. Robinson, Cecil B. DeMille, Garson Kanin, Howard Lindsay and Kirk Douglas.

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## Broadway

Elia Kazan's personal secretary, Ann Eileen Delaney, engaged to James Leonard Shanahan, p.r. of Loew's Hotels.

Abe (20th-Fox) Dickstein's daughter, Frances Phyllis, student at Fairleigh Dickinson Univ., engaged to Joseph T. Holtzberg.

Bob Downing, production stage manager of "Camelot," has a couple of acting assignments currently visible on film. He plays Prince Bertie (later Edward VII) with Julie Harris in Hallmark's "Victoria Regina" on tv (30), and he has a bit in Elia Kazan's "Splendor in the Grass."

Cornelius Vanderbilt Jr. checked out okay at John Hopkins (no malignancy or anything serious) and he's in town reading his Redpath (Chi agency) lecture tour. Commentator-columnist picked up a bug on his recent West Berlin and general European safari (shooting films en route for his lectures), which compelled the Baltimore hospital checkup.

Title to the Dakota Apartments was conveyed last week to a group of tenants who formed a co-op to purchase the building which had been slated for demolition by the Glickman Corp., which later decided to aid in the conversion to a co-op. Some of the conversion tenants include Boris Karloff, Zsuzsanna Scott, Jason Roberts & Lauren Bacall, Jo Mielziner, Arthur Cantor and Worthington Minor.

The Stardust getting ready to send its current Las Vegas show back to Paris Feb. 15 and bring back on the same plane, the production, costumes and cast of the new Lido de Paris show slated to open at the Nevada resort on Feb. 20. Gotham theatrical photog Bill Mark, who is the Stardust p.a. Gene Murphy's "official court photographer" for these international shows, also flying to Paris to take the publicity pictures.

## Munich

By John Kafka

(1. Altheimer Ed.; Tel. 291731)

South Dakota-born tenor Jess Thomas topped his successes in Bayreuth and in Berlin, with his appearance in Verdi's "Don Carlo" at Munich's State Opera. German critic did raves on Thomas.

Marla Schell, at present at her country house in Wasserburg, looking forward to starting in the U. S. picture, "Defenseless in Paradise," to be done in France, and in returning to Hollywood on a twofilm contract.

Luisse Rainer, once double Oscar winner, is making her comeback on the legit stage in Tchechov's "Cherry Orchard" under the direction of Fritz Kortner. This will also mark the second opening of a new theatre here within three months. "Grosses Haus" in the Bayerischer Hof Hotel made its debut with Scribe's "Glass of Water" the first week in November. The newly-built Kleines Schauspielhaus will be inaugurated with the Tchechov-Rainer-Kortner show Jan. 9.

Walter Slezak, who became interested in Johannes Mario Simmel's comedy, "The Schoolmate" during exterior shooting for "Grimm Brothers" (M-G) in Munich, may play the lead in the American adaptation of the piece next spring on Broadway. Herman veteran comedian Heinz Rühmann, who did the same role in his homeland, is wanted in N. Y. for something else. Producer Edward Padula and Joshuette Logan have offered him a role in their forthcoming untitled Broadway project.

## AGVA Denies

Continued from page 1

at length by the local investigators, with most of their queries directed at a possible tieup between gangsters and Fast's office. The question reported to be most frequently asked is as to whether the agents and entertainers have ever heard Fast negotiating with the reputed head of the crime syndicate's near northside Chi vice operations.

"I know him," Fast said. "I run across him occasionally in the club when I'm there on business. But I have no knowledge of his ownership of any club, and I have never negotiated a contract or had any deal with him."

Fast said that he thought it was

ironic that the investigators should be looking into the possibility of "sweetheart" contracts. "The records show," he said, "that minimum pay scales for exotic dancers have in many cases doubled since I took over the midwest office in 1953."

He also said that he understood that the committee was looking into his handling of the union's welfare fund. "The books are available to the committee," Fast said. "The club operators pay the entire cost of the entertainers' death and disability insurance, and the coverage is more than adequate. In addition, the entertainers are given complete hospitalization insurance as part of their regular dues."

Fast maintains that prostitution on the part of strippers is a fault of the inadequacy of local law enforcement. He also said that complaints that feelers are forced to "mixing" in order to get jobs would be prosecuted by his office as a violation of union rules, but that no such complaints had come to his attention. "We can only enforce the rules when the violations are reported," Fast said. "I understand that the women who indulge in these practices are generally not AGVA members and generally were 'available' before they became exotic dancers. We can negotiate pay and working conditions, but we can't run the entertainers' personal lives."

One of the investigators told VARIETY that he was having a difficult time getting information from the exotics because they were "terrified" of possible retribution by the mobsters. The strippers said they knew of girls who were burned to death or shot because the hoodlums thought that they had been talking to the police.

## N.Y. Probe of AGVA

The Permanent Senate Subcommittee on Investigations, headed by Sen. John McClellan (D-Ark.) has set up a beachhead in the offices of the American Guild of Variety Artists and is reportedly investigating every facet of the union operations. A Senate Committee task force has been at the AGVA offices for the past three weeks, but spokesman, per custom, will not tell what specifically they are looking for.

McClellan Committee investigators have already questioned AGVA execs and members on the Coast, New Orleans and Chicago. They have also queried performers, but failed to give a clue as to their specific interest.

It is generally believed that the investigation in the national headquarters in New York is an extension of the probes into Chicago and New Orleans which seemingly centered around organized prostitution. They sought to learn whether AGVA membership cards were issued to known prostitutes, posing as "exotic" dancers.

What makes the current looksee into national headquarters more important now is the fact that the McClellan probes have looked into AGVA affairs. They launched an investigation over two years ago but the probes never went on the AGVA premises to follow up their leads. The fact that the probes are now looking at the AGVA files may indicate that the investigations outside the office may have warranted a look at the books.

## Boston

By Guy Livingston

(423 Little Bldg., DE-8-7560)  
Jacques Renard settled in Boston now and playing around with fiddle combo.

Storyville, in Bradford hotel basement, closing for season in December.

Joe Levine convalescing from knee cartilage operation in Peter Bent Brigham hospital.

Astor Theatre, sporting new up-right for "El Cid." Jack Goldstein, in town on press for this roadshow picture.

Mary X. Sullivan, former film editor of Boston Sunday Advertiser, entering public relations field here.

Vic Andrews introducing the Twist in demonstrations at his International Dance winter carnival at Vendome hotel.

George Frazier, getting big fan mail on his new column in Boston Herald, encompassing night life, colleges, jazz, politics, etc.

Danny White back from Europe with new berry of showgirl swimmers for his Aquacades water show, set to tour this spring.

## Rome

By Robert F. Hawkins

(Stampa Estera; Tel. 675906)

Jean Pierre Aumont skied in for role in "Summer Sunday" (Bistolli).

Gabriella Pallotta to Coast to complete her role in "The Pigeon That Took Rome" (Par).

Dimitri Tiomkin flew in to pen score for Titanus "The Last Days of Sodom and Gomorrah."

Nadia Tiller in for role in Documento's "Anima Nera" (Black Soul), which Roberto Rossellini directs.

Audrey Hepburn and Mel Ferrer attended benefit screening at Flammata of "Breakfast at Tiffany's" (Par).

Peter Baldwin to Tunis with Chelo Alonso. Both star in "It Happened at El Alamein" (Globe). Pic was once called "Four Endless Nights."

Royal Films poured to celebrate windup of "The Black Lancers," with Mel Ferrer, Yvonne Fourneau, Leticia Roman and others hosting press.

Susan Strasberg to Milan to begin shooting Franco Brusati's "Il Disordine," after which she does stint in Jerry Wald's "Hemingway's Young Man" (20th).

Willard Joseph hosted cocktail party celebrating opening of GAC's posh new Rome offices, assisted by GAC-TV's Richard Stenta. Among the guests were Susan Strasberg, Jack Palance, Linda Christian, Eddie Bracken, Edmund Purdom, Rory Calhoun, Vic Orsatti, Martin Pol, Hume Cronyn, Victor Stoloff, Lex Barker, Martin Landau, Barbara Steele, Sam Marx, Hugo Fregonese, Odyssia Skouras, Jean Pierre Aumont, Charles Fawcett and Marion Marshall.

## Philadelphia

By Jerry Gaghan

(319 N. 18th St., Locust 44848)

Lawrence Shubert Lawrence, general manager of the Walnut St. and Forrest Theatres, opening the Shubert Restaurant in Langhorne, Pa. This is the first non-theatrical venture for Lawrence, nephew of founders of the Shubert empire.

Label Spiegel, a former owner of the Rathskeller and spots in Miami, took over the New Parker Hotel.

Iggie-Wolffington again will act as casting director for Royal Pontiana Playhouse in Palm Beach.

Carl Reardon, Universal branch manager, elected president of Motion Picture Associates of Philadelphia.

Harold Brason, longtime manager of Fox Theatre, and the Milgram management have parted.

The Do-Ray-Mi Trio held over at the Embers to the end of the year, after which they start an overseas tour.

Al Boyd, former theatre owner and Philly's oldest exhibitor, marked his 85th birthday.

Charlotte Cushman Club presented its annual award to Mary Martin for distinguished service to the American theatre.

## Australia

By Eric Gorrick

(Film House, Sydney)

Ruth Wallis okay on nightclub dates here after concert round. Gothic, Willoughby, Sydney nabe, swings to Continental product.

"Bye Bye Birdie" away to good start at Her Majesty's, Sydney, for J. C. Williamson.

Understood that Danny Kaye is nulling offers for a second Aussie visit the middle of next year.

Metro has opened advance seat sales for "King of Kings," due to preem at its own showcase, St. James, Sydney, Dec. 8.

Reported here that Sir Laurence Olivier may do an Aussie tour next year in association with the Elizabethan Trust. Ex-wife Vivien Leigh is here now for J. C. Williamson.

## Mpls.-St. Paul

By Bob Rees

(2208 Kenwood Parkway, 374-4015)

Key Club has the Flamingos this week.

Edgewater Inn extended comic Dick Lynn's stay through Dec. 7.

Old Log Theatre extended its record run of "Under the Yum-Yum Tree."

Jimmy McPartland's jazz combo

opens 10-day stand at Padded Cell Friday (1).

Violinist Yehudi Menuhin will be guest soloist with Minneapolis Symphony this week.

Minneapolis Repertory Theatre offering "Medea" and "Antigone," over the next two weekends.

Theatre-in-Round Players' preem five-day run of Arthur Miller's "View from the Bridge" this week.

LeRoy Smith and Vince Flynn, Metro branch managers in Des Moines and Minneapolis, respectively, swapping jobs.

Morris Chalfen, local producer of three "Holiday on Ice" shows, and former model Beverly Baker honeymooning in Switzerland. They were married in N. Y. No. 4.

"Rx Murder" will replace "A Short Happy Life" as fourth offering of Minneapolis Orpheum legit season. Paul Gregory production, in its pre-Broadway tour, will play here Feb. 12-17.

When comedienne Phyllis Diller bows out Nov. 29, Hotel Radisson Flame Room, Minneapolis' oldest and smartest supper club, will shutter for an indefinite period. Hotel directors decided last month to close the nitery which has been losing an estimated \$100,000 yearly.

## Night & Day Clubs

Continued from page 1

ing of rooms for Twist matinees on Sunday. The Roundtable, for example, has been running these shindigs with excellent results. In many instances the cafe operators hire club date talent for the extra shows, especially when the cafe has no strong headliner that week.

The International on Broadway initiated Twist matinees Sunday (26) successfully. As a matter of fact, Twist nights and Twist matinees are beginning to dot the nitery landscape with greater regularity. The trend may get further impetus with the "We the People" segment of the Twist at the Roundtable which goes tonight (Wed.) on the NBC-TV Perry Como program.

The Gotham jazz spots have also found matinees to be a lucrative revenue source. The Village Vanguard, for one, has been developing a sizeable set of regulars for the teatime attendance. The Metropolitan normally starts daily operations during the day to snag the transient trade. Various cafes around New York also dish up cocktail dansants on Sunday.

One thing that the daytime trade is doing in New York at least, is to get customers accustomed to paying the tab at the door, in addition to shelling out for what is consumed. The sum total may not be as large as that which accrues with normal nighttime trade, but it is all business which would not have come otherwise.

**Important Biz Aspect**  
The matinee trade can become an exceedingly important portion of the business. Bonifaces have long wanted some angle to extend the sphere of nitery operations. They concede that it is unecological to run their generally expensive real estate for only eight hours or so daily.

Some years ago, several New York clubs, particularly the Copacabana and the Boulevard Rego Park L.I., made a bid for the luncheon business, but it didn't pan out. However, several spots have made catering facilities available during daytime hours for large parties, and it's been successful.

Of course, daytime operations is generally more expensive than normal nighttime trade because of the overtime that must be paid to unionized employees. Usually, the entertainers and musicians have to be paid extra for these events.

However, the matinee business has been found to be extremely profitable, especially since it is a trade that might not have accrued to niteries at all. In the case of social functions such as weddings and engagement parties, nightclubs are nearly certain to lose these events to hotels and other caterers, but for the fact that daytime operation is available on weekends.

Some niteries long ago built extra rooms for small functions away from the nightclub so that excise taxes wouldn't apply. The rooms are becoming especially valuable to them because of the daytime trend in operation of niteries.

## Hollywood

Pat Buttram toastmasters The Masquers' testimonial dinner for Jack Oakie Dec. 1.

George La Fontaine succeeds Wendell Holmes as veepee of Equity Library Theatre West.

Eva Marie Saint selected as first woman to win the Distinguished Alumnus Award from Bowling Green U.

Burt Lancaster narrates Prokofiev's "Peter and the Wolf" at Brentwood Symphony annual winter concert Dec. 3.

Coleen Gray set as honorary women's chairman of 1961 Christmas Seal Drive of L. A. County Tuberculosis and Health Assn.

## Chicago

(DElaunair 7-4984)

Carlos Montoya in for concert session under the Frank Fried banner Dec. 1 at Orchestra Hall.

Marc London replaced Bob Dishy in the cast of "Medium Rare" at Happy Medium Theatre.

Producer Roger L. Stevens due tomorrow (Thurs.) to address the Chicago Adult Education Council. Guitarist Bill Russo and Maulawi's Oranutes at the Alhambra while pianist-boniface Ahmad Jamal takes to the road.

Bob Acri replaced Dick Marx in the Johnny Frigo Trio, resident house orch at Mister Kelly's. Marx leaves to devote time to free-lance recording.

Boniface Don Roth hosted a pre-view performance of "The Egg" last Friday (24) to inaugurate a series of theatre dinner parties for his Blackhawk dinery.

Vivian Vance opened a three-week Drury Lane Theatre engagement in Ruth Gordon's "Over 21" last night (Tues.), closing the theatre's current and most successful season in its 10-year history.

## Madrid

By Hank Werba

(Gran Sanjurjo 24 Tel.: 2344865)

Flamenco song stylist Pepe Marchena signed for concert swing in Pakistan.

Pipo Rivas waxed for RCA prior to departure for the Emporium in Barcelona.

Screen actor Francisco Rabal recorded a poetry disk for Casa Ricordi called "Rabal Recites Lorca."

Government-sponsored Philippine ballet winds European tour with a week-long appearance at the Teatro Lara.

Yank vocalist Andy Russell now regaling Catalans at the Barcelona latespot, Bolero, after a successful Paspapoga stint in Madrid.

Middle-East hip swinger Nadia Gamal wound an extended stay at the Alcaza and took her torso gyrations to cabaret Rio in Barcelona.

First exhibition in Spain of the Twist got wide press coverage, but is not expected to replace Rock 'n' Roll, the Pachanga, or Cha Cha Cha.

Comic Harry Poll returns for a featured spot at the York Club on the heels of extensive circuiting in the musical "From Las Vegas to Spain."

Weekly conversation circle Pena Valentin reassembled for season opener to homage prize-winning novelist and magazine editor Torcuato Luca de Tena. Pena has a heavy arts and literary representation.

## Palm Springs

By A. P. Scully

(Tel. FA 4-1828)

Barbara Hale at the Lido. Don Tosti due at Howard Manor before Christmas.

The Moss Harts due at their villa around Christmas time.

Debbie Reynolds in from Metro's "Day the West Was Won."

Roger De Sarno, formerly of 20th-Fox praisery, now a p.a. at Howard Manor.

Six months in jail and \$500 fine for anybody advertising his hotel rates in winter time.

Jimmy Van Heusen and Sam Cahn writing the songs for "Night They Raided Minsk's."

Harpo Marx back in his Tamarisk diggings after conducting Haydn's Toy Symphony.

Edgar Bergen, Bing Crosby and Frank Sinatra all park their private planes at Desert Air.

Abbie Hoffman, smallest outfielder in the big leagues, now singing for his supper. First Capitol record released with his voice is "Anytime, Any Day, Anywhere."

**OBITUARIES**

**RUTH CHATTERTON**

Ruth Chatterton, 67, legit-film star, died Nov. 24 in Norwalk, Conn., after a brief illness.

She made her legit debut when she was 14 years old. In 1911 she made her first New York legit appearance as Isolde Brand in "The Great Name." That same year she appeared in Chicago in "Standing Pat." Returning to N.Y. the following year she appeared in "The Rainbow." Then came "Daddy Long-Legs," an immediate success and the play that put her name in lights for the first time. A series of roles followed including "Frederic Lemaitre," "Come Out of the Kitchen," "A Bit O' Love," "Perkins," "Mary Rose," "A Marriage of Convenience," (in which she co-starred with Henry Miller) and "Moonlight and Honeysuckle."

Her first marriage was to the late English actor Ralph Forbes, who appeared opposite her in "The Magnolia Lady." They later appeared together in "The Little Minister." Shortly thereafter Forbes went to Hollywood to appear in films and she produced the play, "The Green Hat" in Hollywood. She began her film career in 1928 with "Sins of the Fathers," in which Emil Jannings appeared. Her other films include "The Doctor's Secret," "Madame X," "The Laughing Lady," "Sarah and Son," "Once A Lady" and "Dodsworth" with Walter Huston. After "Dodsworth" in 1936 she left Hollywood and went to England. She made

RCA Victor and, until his death, was actively producing for Decca. His musical career began after his graduation from Dartmouth College in 1916 when he worked as a pianist and arranger on the vaude circuit in Boston and New York. He joined Victor in 1939 as pop a&r director and joined Decca a&r staff in 1944.

At Victor he conducted the Light Opera Company and the Victor House Orchestra. He also conducted many radio shows over NBC and recorded such performers as Glenn Miller, Tommy Dorsey, Artie Shaw, Dinah Shore, Wayne King and Rudy Vallee among others. At Decca he was first to wax Perry Como and also cut Bing Crosby, Victor Young, Al Jolson, Jesse Crawford and others.

A member of the American Society of Composers, Authors and Publishers, with over 20 compositions to his credit, he wrote for musical shorts and clefled other tunes including "Mavis," "Vision of Bernadette," "When Shadows Fall," "Moonlight Melody" and "Affectionately Yours."

Surviving are his wife and son.

**THOMAS G. SLATER**

Thomas G. Slater, 54, advertising executive who was long active in radio broadcasting, died Nov. 17 in Pittsburgh. He was vice-president for radio-city of Fuller & Smith & Ross, Inc. ad agency.

During the 1930's, he worked in radio broadcasting and program-

the age of 16 in the chorus of a Sam S. Shubert musical and subsequently became a "pony girl," later advancing to small parts and featured roles as a musical comedy soubrette.

After six years and six shows, she starred for Henry Savage in a musical, which opened and closed in Scranton, Pa., during its tryout. After that, she left the theatre permanently and married Charles Rogers Sweet. Shows in which she appeared included "Lulu Belle," "Mamie Boome" and "Prince of Pilsen."

Surviving are her husband and her son, Broadway producer Emmett Rogers.

**DOUGLAS WALTON**

J. Douglas Duder, 51, an artist and film actor, known professionally as Douglas Walton, died Nov. 15 in New York.

A native of Toronto, he came to the U.S. to play in pictures. He appeared in numerous films including "Picture of Dorian Gray," "Mary of Scotland," "High Tide," "Long Voyage Home," "Storm Over Bengal" and "Madame X." After serving as an Army lieutenant during last World War, Walton began a career in painting. He eventually opened a studio in Brentwood, Calif., where he taught members of the film colony.

His wife survives.

**MAURICE L. FLEISCHMAN**

Maurice L. Fleischman 79, died Nov. 17 in Miami Beach. Formerly of New York, where owned a large chain of theatres known as Fleischman & Gledreyer, he came to Miami 20 years ago. He built the Essex House and Cardozo Hotels on Miami Beach and was a former owner of the Roberts Hotel in Miami.

Surviving are his son, Harvey Fleischman, a v.p. of Wetcoet Enterprises, Miami, a daughter and five grandchildren.

**FRANK ROBERSON**

Frank Roberson, 79, radio-television lawyer in Washington for 25 years and formerly the first assistant general counsel of the Federal Communications Commission when the agency was established, died Nov. 17 in Washington.

Before moving to Washington, Roberson was state attorney general for Mississippi. He was senior partner of the Washington law firm, Spearman & Roberson.

His wife, daughter and a son survive.

**LEWIS RUSSELL**

Lewis Russell, 76, legit-film actor, died Nov. 12 in Los Angeles.

His Broadway legit credits include "The Corn Is Green," "Dead End," "London Assurance," "Within the Law," "Madame X" and "Yes, My Darling Daughter." The films in which he appeared include "She Wouldn't Say Yes," "A Night in Casablanca," "Ladies Man," "Trouble With Women," "Backlash," "Kiss Blood Off My Hands" and "Lost Weekend."

**MADGE TITHERADGE**

Madge Titheradge, 74, English legit actress for more than 30 years, died Nov. 13 at her home in Feteham, Surrey.

She made her London debut at the Garrick Theatre in "The Water Babies." She went to Hollywood in 1928 and appeared in several films. She appeared on Broadway in "Butterfly on the Wheel" and "The Patriot." In 1932 she returned to London to appear in "Business With America."

**CLIFTON E. BRADT**

Clifton E. (CJB) Bradt, 62, drama-film and art critic for the Albany Knickerbocker News for 20 years and more, recently an editorial writer, died Nov. 2 in Albany. A native of Schenectady, he started as a cub reporter at the age of 16 on the Schenectady Union Star. During his career of more than 40 years, he also worked on papers in Syracuse, Minneapolis and New York.

His wife and sister survive.

**JOSE SAGARRA**

Jose Maria de Sagarra y Castellarnau, 67, Spanish playwright and novelist, died Oct. 25 in Barcelona. He penned a dozen dramas in the Catalan dialect which also were presented in Spanish and adapted for films.

His best known play, "La Herida Luminosa" (The Luminous Wound), had thousands of performances in Spanish-speaking countries. He also was a noted translator of Shakespeare.

**HARRY D. FIELDS**

Harry D. Fields, 65, veepee of Musicast Corp. and former vaude comic and screen-radio writer, died Nov. 12 in Hollywood. As a writer he turned out several scripts for Hal Roach. Among radio shows to which he contributed were "Calling All Cars" and "Fu Manchu."

His wife, son, daughter and two sisters survive.

**ISIDORE GOLDBERG**

Isidore Goldberg, 68, founder and president of the Pilot Radio Corp., died Nov. 23 in Mount Kisco, N. Y. During his 50 years in the radio industry, he manufactured products ranging from the early crystal set to modern electronic equipment.

His wife, son and two daughters survive.

**ALLEN CURTIS**

Allen Curtis, 84, one of the pioneer directors of Hollywood who launched his film career in 1912, died Nov. 24 in Hollywood after a long illness.

Prior to directing comedies at Universal and other studios, he toured with Weber & Fields. He retired when sound came in.

**LEOTA J. ANDERSON**

Leota Jean Anderson, 49, senior continuity writer with radio station CKBI, Prince Albert, Sask., died Nov. 3 in that city. She was an ex-staffer of station CHAB, Moose Jaw, Sask.

Her parents and a sister survive.

**JOHN F. EWING**

John F. Ewing, 61, longtime art director, died of a heart attack Nov. 20 in Hollywood. He had been with Warner Bros. most recently, and had worked for years at both U-I and 20th-Fox.

His wife and daughter survive.

Frank B. Ritchey, 65, former v.p. of radio station WKJG, Fort Wayne, and onetime business manager of the Fort Wayne Journal-Gazette, died Nov. 8 in Phoenix, Ariz. His wife, and two sisters survive.

Gerald J. Luschow, 61, former band leader whose combo worked Wisconsin niteries, died recently in North Hollywood, Cal. In later years he was a studio prop man. His wife and parents survive.

Patricia Black, singer, died recently in Dublin. She was for years with the Carl Rosa and Sadler's Wells Opera companies and also appeared on the music-comedy stage, notably in "Carousel."

Godfrey ("Goff") Nash, 67, longtime Irish branch manager for Warners' and more recently for Warner-Pathe, died Nov. 1 in Dublin. His wife, son and three daughters survive.

Jose Morales Estevez, 59, noted music critic and head of the Mexican Union of Critics, died recently in Mexico City. An authority on opera, he was a reviewer for 30 years.

Thomas Murray, 59, former actor and brother-in-law of Los Angeles Mayor Yorby, died of a heart attack Nov. 20 in Hollywood. He had been a contractor in recent years.

Raul Cancio Amunarriz, 50, legit actor and film star, died Oct. 23 in Madrid. He appeared in more than 100 Spanish films. He retired in 1955 to open a motel near Madrid.

Virginia Le Fevre, singer in the early days of radio, died Nov. 17 in Lakewood, N.J. Her husband, George G. Beattie, survives. Also a son, daughter, and two sisters.

Jose Oto Royo, 57, longtime vocalist, died recently in Zaragoza, Spain, where he was considered the top singer of jotas, the local folksongs.

Father, 78, of Herbert Spencer, DAILY VARIETY ad staffer, died Nov. 22 in Hollywood after a long illness.

Father (Sir Wynn Wheldon), 82, of Huw Wheldon, BBC-TV moderator, died recently in Rhyl, North Wales.

Horace Masterman, 66, cinema exhib and magician, died recently in Osssett, Yorkshire, Eng.

Wife, 48, of tv actor Arthur Hatford, died of pctio Nov. 7 in London.

**MARRIAGES**

Judith Lynne Metcalfe to Jay Hampton, Nov. 18, Scarsdale, N.Y.; both are thespians.

Maud Towart to Westbrook Pegler, Nov. 22, Midland, Texas. He's the columnist.

Laurence Christol to Christian-Jaque, Paris, Nov. 24. He's a film director, once married to actress Marthe Carol.

Edith Seaman Boich to Walter Hendl, Chicago, Nov. 11. He's associate conductor of Chicago Symphony Orchestra and director of Ravinia Festival.

Sally Cooper to Robert Hardy, London, last June; just disclosed, Bride is the actress-daughter of Gladys Cooper; he's an actor.

Marjorie Steele to Dudley Setton, London, Nov. 16. Bride is an actress and ex-wife of Huntington Hartford; he's an actor.

Shirley Parker to Max Gillis, Philadelphia, Nov. 17. He's branch manager for Allied Artists.

Susan Wainwright to Mike Rawson, Knowle, Eng., Nov. 11. Bride is on BBC's Birmingham staff.

Shirley Robertson to Sydney Devine, Aberdeen, Scotland, Nov. 11. He's a singer and whistler.

Margaret Morris to Niven Miller, St. Monance, Fife, Scotland, Nov. 18. He's a concert singer.

Janice Rule to Ben Gazzara, Nov. 25, San Francisco. Both are thespians.

**BIRTHS**

Mr. and Mrs. Lex Carlin Jr., daughter, Philadelphia, Nov. 18. Father is manager of the Shubert Theatre there.

Mr. and Mrs. Jim Langwell, daughter, recently, Houston. Father is with KPCC there.

Mr. and Mrs. Peter Felix, son, London, Nov. 18. Mother is Teddy, one of the Beverley Sisters singing trio.

Mr. and Mrs. George R. Green, daughter, Glasgow, Nov. 9. Father is an exhibitor; mother is Clodagh Early, former ballet dancer.

Mr. and Mrs. Melvyn, son, New York, Nov. 16. Father is a member of Metro's homeoffice sales department.

Mr. and Mrs. Lou Cevela, daughter, Chicago, Nov. 20. Father is continuity director of WBBM there.

Mr. and Mrs. Ron Greenberg, daughter, Nov. 8, New York. Father is associate producer of "Camouflage" to show.

Mr. and Mrs. Stewart Rose, son, Nov. 21, New York. Mother is former Radio City Music Rockette Reta Rose; father is singer-actor.

Mr. and Mrs. Dennis M. Tate, son, Oct. 31, New York. Father is an actor.

Mr. and Mrs. Alan Baker, daughter, Nov. 15, New York. Father is with the NBC press department.

Mr. and Mrs. Steven J. Godwick, son, New York, Nov. 21. Mother is the former Jane Herzog of Broadway producer Herman Levinsky's office.

Mr. and Mrs. Frank (Peewee) Monte, son, Hollywood, Nov. 21. Father is manager of Harry James band.

**Joan Sutherland**

Continued from page 2

self was clear when they broke into her first entrance, a practice frowned on at the house and destructive of illusion and mood. Actually the Australian has sung many times in U.S. concert and her London label disks have established the amazing richness of her voice, especially in the top range, which in "Lucia" included a smashing, full-throated high E. Her performance all the way, the trills and flawless production of rounded tones gave new pulsation to an opera which is frequently more hokum than art.

In the presence of this kind of soprano all the other singers assumed fresh interest. Richard Tucker sang his head off. Lorenzo Testi was excellent as the "triumphal" brother. As for the sextet it had a powerhouse impact. The evening contained the further interest of including a new youthful conductor from Switzerland, Silvio Varviso. He made a very good impression indeed.

No point in complicating the simple fact of a once-in-a-generation eruption of performing genius. Miss Sutherland, tall, completely the mistress of her role, and a pretty good actress to boot, as that rare avia, a promised glory that exceeded hopes. She is he kind of talent that oldtime's often refuse to believe any longer lives.

**Rocco Vocco**

(December 5, 1960)

In Memory of Our Partner  
and Dearest Friend

Chester and Jack

two films there and appeared on the London stage in "The Constant Wife" in 1937.

In 1940-41 she toured the U.S. in "Pygmalion." The next year she toured with "Private Lives" and "Caprice." Four years later, she returned to Broadway in "Second Best Bed" and in the same year she replaced Quentin Reynolds as the narrator in "A Flag Is Born." Her last Broadway appearance was in a revival of "Idiot's Delight" in 1951.

In the summer of 1950 she emerged as a novelist. Her first book was "Homeward Bound." Other books include "The Betrayers," "The Pride of the Peacock" and "The Southern Wild." She was married three times. Her marriage to Forbes ended in divorce in 1932. The same year she married actor George Brent. They were divorced in 1934. Later she married actor Barry Thomson, who died in 1960.

**LEONARD S. PICKER**

Leonard S. Picker, 57, Hollywood legal chief for United Artists, died Nov. 23 at his home in North Hollywood.

He began his career as associate of show-biz attorney Nathan Burkan in New York in 1933 after getting a law degree at Syracuse University. In 1934-35, he served with ASCAP, then joined Columbia Pictures as assistant resident counsel at the home office. In 1942, Picker was shifted to Hollywood as aide to the late Ben Kahane at Columbia and shortly after became a producer at that studio. Hitches with Metro, Eagle Lion, RKO and UA followed in that order.

His wife, four daughters, mother, and three brothers, Eugene, a vice-president of UA, Arnold, executive veepee of UA, and Sidney, a former film executive survive.

**LEONARD W. JOY**

Leonard W. Joy, 65, veteran artists and repertoire producer and musical director, died Nov. 21 in New York of a diabetic coma. He had been pop a&r director for

ming in Cincinnati and Dayton, O. In 1937, he joined the Mutual Broadcasting System as director of sports and special events for station WOR. In World War II, he conducted on WOR the "This Is Fort Dix" program, presenting a cross-section of camp life in songs and interviews. He had also announced the radio programs of Guy Lombardo. He later worked with his brother Bill Slater, sports-caster, who originated the network panel show "Twenty Questions."

In 1946, Slater joined Ruthrauff & Ryan, ad agency in New York, as business manager and director of talent. He later became the agency's veepee in charge of radio-tv. He joined Fuller & Smith & Ross in 1954 in Cleveland. When the agency set up offices in Pittsburgh, he went there as veepee of radio-tv.

His wife, four sons, two other brothers and two sisters survive.

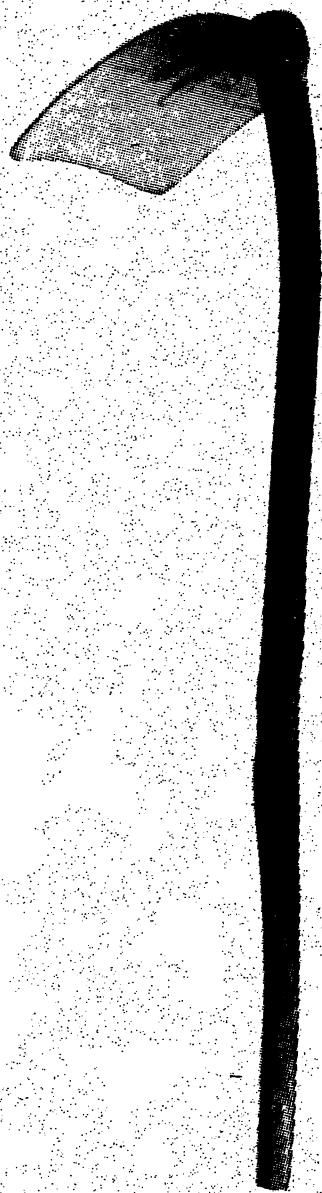
**HORACE PERCIVAL**

Horace Percival, 75, radio actor, died Nov. 9 in Middlesex, Eng., after a long illness. Originally he was an engineer, but after World War I he became a singer and comedian. He appeared in such musicomedies as "The Chocolate Soldier" and "The Arcadians." In 1929 he made his first broadcast and later mainly concentrated on radio, appearing in "Scrapbook" features, straight plays, musicals and variety. During World War II he joined the ITMA team and at least two of his catchphrases, "I go-I come back" and "Don't forget the diver" became part of the national vocabulary during the war years.

He was also in the "Here's Howard" series and later appeared in "Life With The Lyons" both on radio and tv. For some years he suffered from a throat ailment.

**STELLA MARTINE**

Mrs. Stella Martine Sweet, 81, former actress, died Nov. 20 in New York after a short illness. She made her legit bow under her maiden name of Stella Martine at



## **This hoe has killed more people than the atom bomb.**

For 2,000 years, primitive tools like the one above have been used to cultivate the sunbaked earth of India. The result has been the most terrible famines in recorded history. In Bengal, in 1943, 3,400,000 people died; more than 25 times as many as perished under the Hiroshima atom bomb.

One of the colossal struggles of humankind is taking place in

India now, where a small handful of trained specialists are trying to educate reluctant farmers.

In its searching four-part study of India, *Mighty and Mystical*, Granada TV presented a fascinating portrait of this little-known, little-understood giant of the East. Those who watched it on the British television network will remember it.



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